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# DESIGNS

FOR

Parsonage Houses, Alms Houses,

ETC. ETC.

WITH EXAMPLES OF

GABLES, AND OTHER CURIOUS REMAINS

OF

Old English Architecture.

BY

T. F. HUNT, ARCHITECT,

AUTHOR OF "HALF-A-DOZEN HINTS ON PICTURESQUE DOMESTIC ARCHITECTURE," &c. &c.

"Nisi Jova Domum instruat, frustra laborant qui instruunt eam."



LONDON:

LONGMAN, REES, ORME, BROWN, AND GREEN.

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TO

THE RIGHT HONOURABLE  
LORD FARNBOROUGH, G.C.B.

ETC. ETC. ETC.

MY LORD,

No attempt to revive what may be considered excellent in the Fine Arts of our Ancestors, can look to any Patron so peculiarly entitled to the tribute of its dedication, as to a Nobleman pre-eminently distinguished for the encouragement he has given the Fine Arts of his own time. It is therefore that I respectfully inscribe this Volume with the name of LORD FARNBOROUGH; and express my earnest hope, that the same taste, judgment, and feeling, which have made your Lordship's opinion the test of merit in Painting and Sculpture, may be exercised upon these efforts to restore the sister art of Architecture in a way not altogether unfavourable to their Author.

I have the honour to be,

MY LORD,

Your Lordship's highly obliged and very humble Servant,

T. F. HUNT.

ST. JAMES'S PALACE,  
*April 14, 1827.*





## P R E F A C E.

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“ No chapter in the history of national manners would illustrate so well, if duly executed, the progress of social life, as that dedicated to domestic Architecture. The fashions of dress and of amusements are generally capricious, and irreducible to rule; but every change in the dwellings of mankind, from the rudest wooden cabin to the stately mansion, has been dictated by some principle of convenience, neatness, comfort, or magnificence.”

THE success of a former work\* on our own peculiar Architecture has induced the Author to venture on a farther illustration; which, he trusts, will be found at least as worthy of patronage as its predecessor.

The aim in this volume has been to select and combine characteristic details of the domestic Architecture used in England during the fifteenth and sixteenth centuries; differing widely from, though in these times blended and confounded with, the ecclesiastical style, generally known under the denomination of *Gothic*.

\* HALF-A-DOZEN HINTS ON PICTURESQUE DOMESTIC ARCHITECTURE, in a Series of Designs for Gate-Lodges, Gamekeepers' Cottages, and other Rural Residences.

Monsieur Rouquet observes, that “ those who are employed to build for private persons have neither occasion to introduce the great parts of Architecture, nor even always follow their own taste ; for in England, more than in any other country, every man would fain be his own architect.” He also observes ; “ they (the English) are less subject to mode or fashion than any other people, for every man gives his own reason in defence of opposite tastes. He who lays out the whole of his mansion in windows, pretends that there are many gloomy days in England : on the contrary, he who contracts his windows, says he does it to keep out the heat in summer, and to preserve the rooms warm in winter.” It can, therefore, scarcely be hoped, much less expected, that in a work like this, plans could be formed to meet the requisites of every taste and every situation. Yet it is presumed, that the following Designs will enable those who are desirous of erecting houses agreeably to their own preconceived ideas of beauty and comfort, to direct their professional builders with propriety and intelligence ; and whoever calculates upon acquiring more, from books, will be deceived :—a man not “ cunning in the art,” may as safely trust himself with being his own lawyer as with being his own architect.

In this work the same rigidity of outline has been observed as in the former : the parts are all as accurately described as their size would allow ; and no factitious effect obtained by the broken, unequal, or *painter's* line : the individual forms are represented with the sharpness of recent finishing ; and the small portions of vegetation which appear on some of the roofs are only such as a few months would produce.

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*The Plans are drawn to the following Scales :—*

DESIGNS

I. and II.....Sixteen feet to an inch.

III. ....Fourteen.

IV. ....Sixteen.

V. VI. and VII.....Fourteen.

VIII. IX. and X. ..Twenty.

XI. and XII. ....Sixteen.

XIII. and XIV. ....Sixteen.

## PLATE I.

## Curious Old Gable. EXAMPLE, No. I.

THIS GABLE is part of the remains of WELLHALL, at Eltham, in Kent, described as a “Mansion” as early as the first year of Henry I. It was then “possessed by Sir JORDAN de BRISET, a wealthy and pious man, who was Lord of Clerkenwell, where he founded a Nunnery. He afterwards gave the Nuns there ten acres of land, in his Lordship of *Welynghall*, in Kent, in return for ten acres which they had granted him, on which he founded his Hospital of Knights Hospitallers of St. John of Jerusalem, being the first of that order established in England.”

In the Reign of Henry VI. Wellhall came into the Family of the Ropers, by the marriage of JOHN ROPER, Esq. of Swacliffe, with MARGERY, daughter and coheiress of JOHN TATTERSALL, Esq. of Easthorne and Wellhall; and descended to WILLIAM ROPER, Esq., who was Sheriff of Kent during the 1st and 2d years of Philip and Mary. By him the old House was removed and another built, about the year 1555. The character of the original edifice is not traceable, but the late mansion of Wellhall was a handsome brick building in the Tudor style, surrounded by a moat. It was pulled down some years ago, and an absurd modern house raised on its site by a sugar baker; so that all that remains of this interesting place, are part of the moat with its parapet

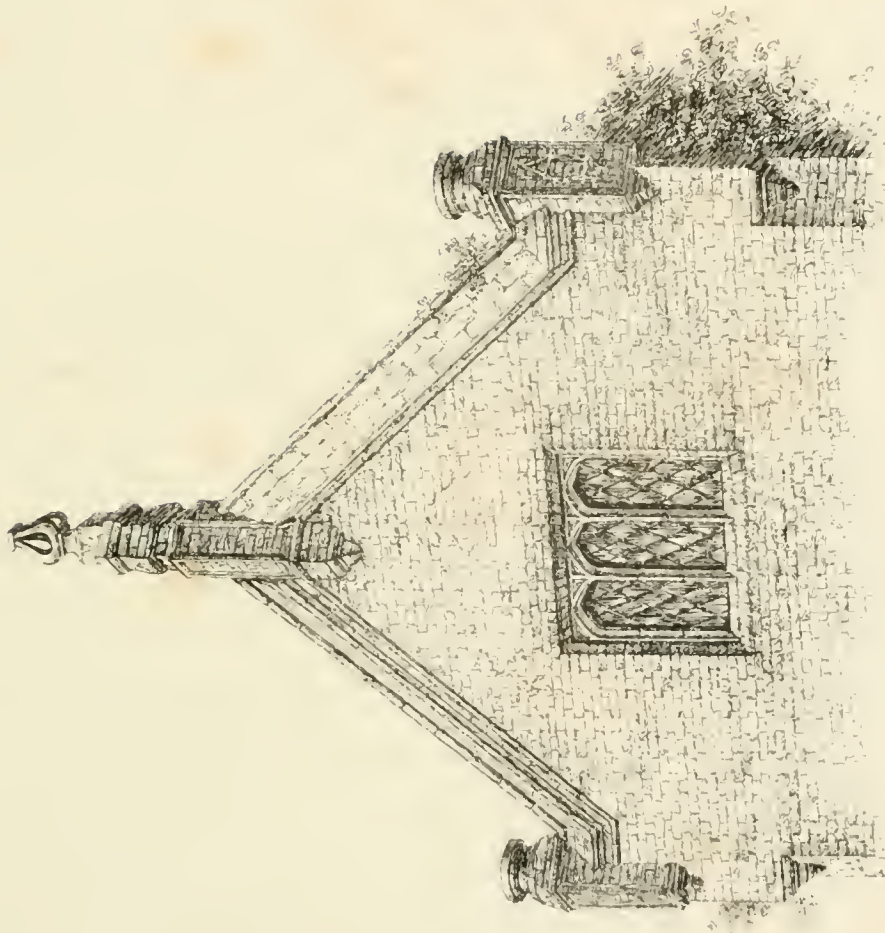
walls, and a range of office buildings without the moat. The Example here given forms the eastern termination of that range of buildings.

The entire Gable, with the saddle-back moulded coping, is formed of red bricks, except the mullions of the windows, the circular caps of the small turrets at the angles, and the cusp which terminates the pinnacle at the apex. It is difficult to determine whether these turrets were formed for any other purpose than to receive the projecting eaves of the roof. — The first suggestion on viewing them was, that they might have been originally intended to carry vanes: but it did not appear, on the most minute examination, that any thing had ever been fixed on them; on the contrary, the stone caps were regularly weathered from their centres, and appeared to be quite perfect.

On the splayed quoins, a little below the moulded corbels, in sunk panels with cabled mouldings, the initials **W.R.** are carved in brick; and in each principal panel of the turrets there is a device something like an heraldic fret, also carved in brick.

The following Design (No. I.) is an attempt at applying these singular and tasteful forms.





T. J. H. 1829

Printed by C. H. Mansfield

CURIOUS OLD CHURCH EXAMPLE NO 1.

Published by J. H. Mansfield, 100, New York & Green 1829





## PLATE II.

## DESIGN, No. I. A Parsonage-House.

OLD English domestic Architecture seems so peculiarly adapted to the purposes of buildings connected with ecclesiastical institutions, that its adoption is almost as indispensable in designing the humble residence of a village pastor, as in forming the more important edifice—an episcopal palace.

Without entering into the question, whether the Greek or the Gothic be the more worthy of general cultivation, the author will venture an opinion, that in the wide range of all the various styles, none will be found to accord so well with what has been denominated “ Christian Architecture,” as the style of our own country; for even the purest Grecian, “ sublime and beautiful” as it is, appears to be out of harmony when brought into close neighbourhood with any of our old churches. Nor is the advantage of assimilation the only one to be derived; it possesses another quality, which, in these days of economy, must be highly commendatory, namely, that frugality may be exercised without the appearance of poverty. All the forms which particularly mark this congenial style may be wrought in the cheapest materials with comparatively little labour: and a small portion of ornamental work,

tastefully disposed, is capable of producing very considerable effect. It is neither in the elaborately chiseled buttress, nor the purfled\* pinnacle, that the character is developed; these belonging more to the cathedral pile than to the domestic edifice. In dwellings, the spans of roofs are seldom so wide as to require the counteracting power of the one, or the continuity of parapet line so extensive as to need the intervention of the other. In the ancient Baronial Halls these accessories were necessary; space, magnificence, and splendour, being the distinguishing features of those structures.

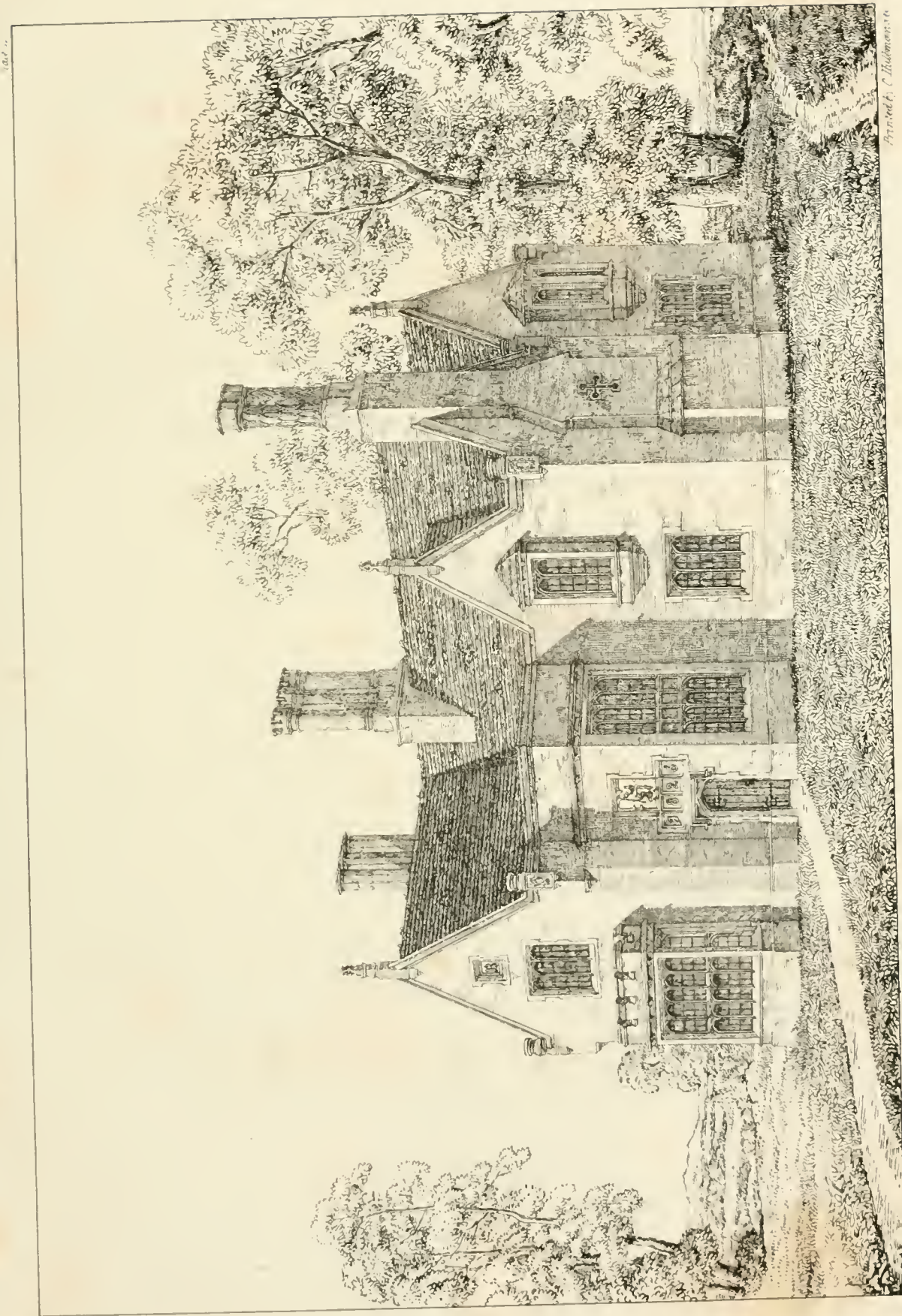
No. 1. is a Design for a Clergyman's House,† on a moderate scale, and shows the application of the Gable in the foregoing Plate. It contains, on the ground-floor, a dining-room, a drawing-room, a study, and a pantry, or housekeeper's room. Such other offices may be added as local circumstances require. The space above would afford ample lodging accommodation for a family.

REFERENCE TO THE GROUND PLAN. PLATE III.

a, Entrance.	e, Pantry, or Housekeeper's room.
b, Study.	f, Kitchen.
c, Drawing-room.	g, Water-closet.
d, Dining-room.	

\* This term is used on the authority of Mr. Brayley.

† Parsonage-houses are usually situated on the north side of the church. "We are led to account for this selection by the consideration that the south fronts of English churches being generally the most ornamented, it would naturally occur to the builders thereof to leave them as open and unincumbered with obstructions as possible; and it will be generally found that the south side of the churchyard is bounded by a public street or highway, while the north has, in nine cases out of ten, a portion of glebe, with parsonage-house and offices."—CREASEY'S *History of Sleaford*.



DESIGN NO. I.

Designed by Messrs. P. & S. Fowler & Green 1827

Printed by C. Hutchinson

Arch. Draw.





## PLATE III.

### DESIGN, No. II. ~~A Rectory-House~~

IN the style of the latter part of the reign of Henry VII., or the early part of Henry VIII. The material principally used in the construction of houses of this class, particularly during the earlier period, was timber, having the interstices sometimes filled up with bricks, and cased with lath and plaster.\* The roofs were always projecting with ornamental barge-boards,† carved either in oak or chestnut, but not painted. When bricks came into more general use,‡ these picturesque forms gave way to the parapet and coped gable; the facility of getting off and preserving the

\* “ The old timber mansions were now covered with the finest plaster, which, besides the delectable whitenesse of the stuffe itselfe, is laied on so even and so smoothlie, as nothing, in my judgement, can be done with more exactnesse.”—HARRISON’S *Account of England*, published in Holinshed.

† By some called *verge*-boards: the accepted term, however, is *barge*-board; so named from being placed immediately under the projecting course of tiles, which is called the *barge course*.

‡ One of the earliest dwelling-houses of this class known to have been built entirely of brick in England, was the vicarage-house at Hackney, erected in the reign of Henry VII. by Christopher Urswick, Dean of Windsor. This house stood near the church, and was removed a few years since, when the body of that ancient fabrie was pulled down. Urswick resigned his deanery, and retired to his vicarage at Hackney, where he died, and was buried in 1521. His effigy, in brass, taken from his monument, was preserved, and placed upon an altar slab in the new church.

“ The building of castles with brick,” says the Rev. James Dallaway, “ was introduced into England when they were converted into habitable houses, and the civil commotions

rain water, obtained for the latter mode a preference which it has since generally held, particularly in street architecture, where the drippings from the eaves are inconvenient and destructive. In detached buildings on open grounds, where the air can freely circulate, these bold projecting forms may be applied: the effect of the deep shadows which they cause is very pictorial; and their inconveniencies are now greatly obviated by the skilful manner in which light and concealed gutters are contrived.

A house erected from this Design would be a suitable residence for a Clergyman on an opulent living; or it would be applicable as a Manor House.

The ground-floor has an entrance leading to a cloister or vaulted passage, communicating with every part of the house, a spacious drawing-room, a dining-room, a library, butler's pantry, housekeeper's room, kitchen, &c. Inferior offices could be added as out-buildings; but the larders, dairy, &c. would be better in a basement story, under the kitchen side of the house. The upper floor would be appropriated to lodging rooms.

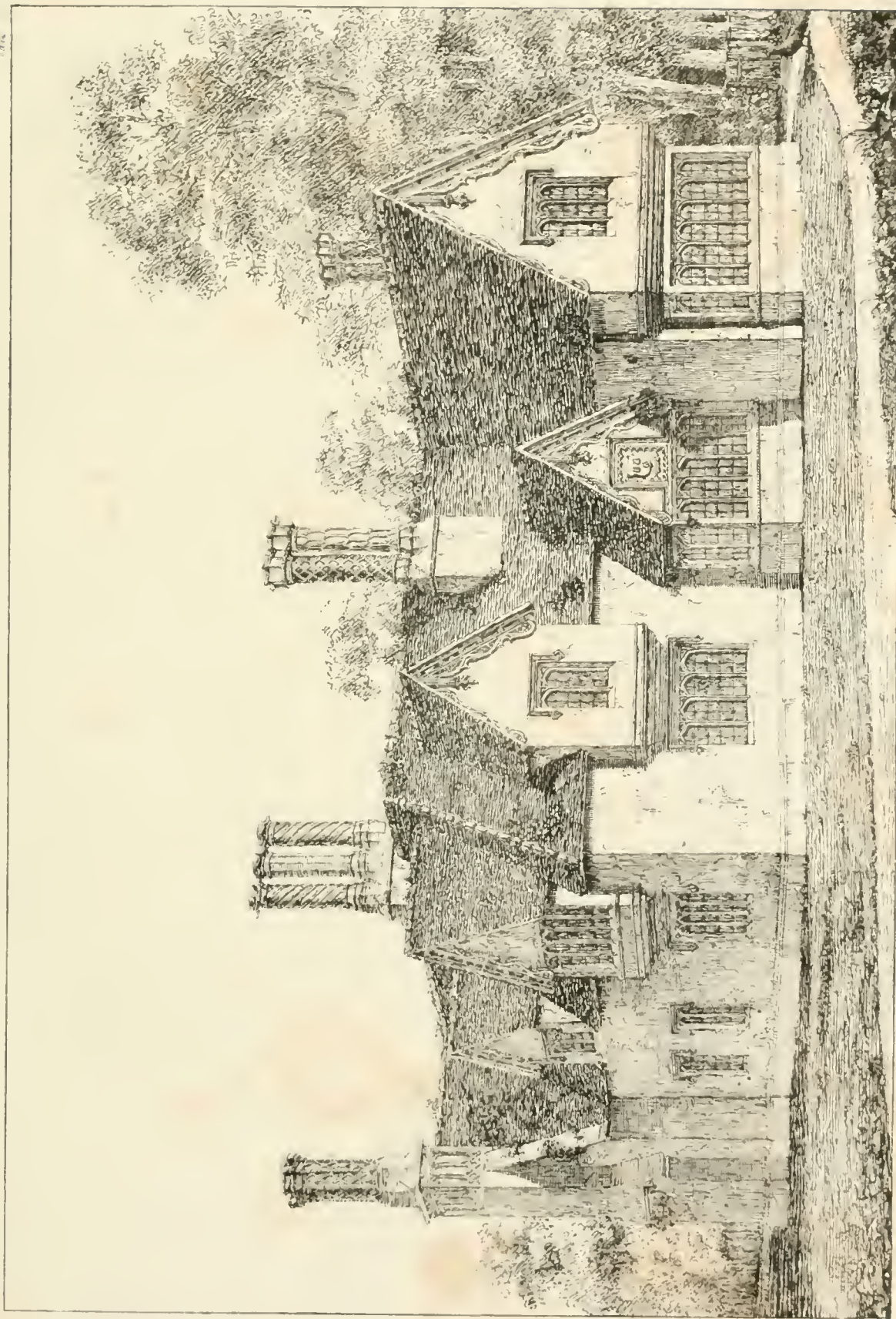
REFERENCE TO THE GROUND PLAN. PLATE IV.

a, a, Entrance.	f, f, Places for hats, sticks, &c.
b, b, Drawing-room.	g, Butler's pantry.
c, Dining-room.	h, Housekeeper's room.
d, Library.	i, Kitchen.
e, Water-closet.	

between the barons and their sovereigns, so frequent in the early centuries, had in a great measure ceased."

"Michael de la Pole, Earl of Suffolk, erected a magnificent house in the town of Kingston-upon-Hull, in 1383. Herstmonceaux, in Sussex, was built by Sir Roger Fiennes, in 1423. In the reigns of Henry V. and VI. Ralph, Lord Cromwell, was the founder of two very remarkable edifices of brick—Wingfield Castle in Derbyshire, and Tattershal Castle in Lincolnshire, in 1440."





DESIGN NO. II

*Published by Longman, Rees, Orme & Brown 1827*





PLAN OF DESIGN N° II



PLAN OF DESIGN N° I





## PLATE V.

## DESIGN, No. III. A Parsonage-House

CONTAINING nearly the same accommodations as Design, No. I.; but differing from it as much in the internal as in the external arrangement. To afford variety, thatch-covering is introduced, but not recommended for any building of greater extent than a lodge or an ornamental dairy. Many objections may be opposed to thatch; the first a very essential one—its expense; for if the roof under it be not covered with slate, tile, or some impenetrable material, the thatch will become a harbour for birds, rats, and mice, and such other vermin as will in a short time destroy it. It is also liable to be stripped off by high winds, and is not entirely free from danger by fire. Perhaps there is no better covering for rustic dwellings than plain tiles; but they should be old, on account of their colour, and laid without mortar. Tiles which have long roofed a barn are the most suitable, as they generally acquire a gray hue, produced by mosses and other vegetation, which combines better than their original crude red with the colours of the surrounding objects.\* In some coun-

\* Uvedale Price has some very useful and judicious observations on the want of harmony of crude-coloured buildings in a landscape.

ties stone slabs are used for roofing; but their weight requires the timbers to be stronger, and their large dimensions frequently ill accord with the proportions of the other parts of the structure.

This Design has, on the ground plan, a drawing-room, a dining-room, a business-room or justice-room, which would also be the principal entrance,—a store-room or pantry, back entrance, and vestibule, with a kitchen and out-buildings. The upper story of course arranged as lodging apartments.

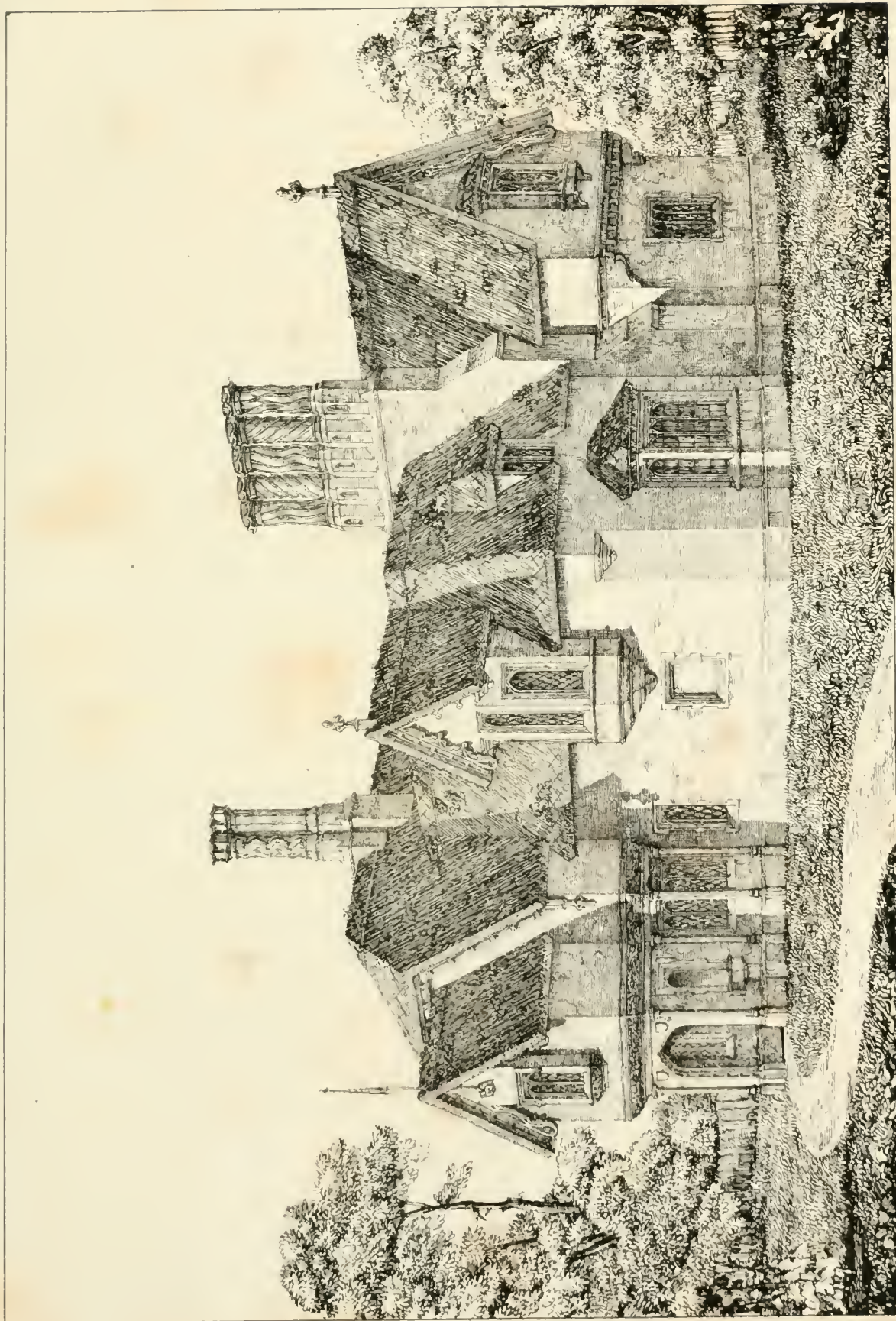
The walls of this house would be formed of brick or stone, plastered or rough-cast,\* except the projecting parts, which must necessarily be constructed of timber.

REFERENCE TO THE GROUND PLAN. PLATE VII.

a, Porch.	f, Back Vestibule.
b, Vestibule.	g, Kitchen.
c, Corridor.	h, Store-room or Pantry.
d, Drawing-room.	i, Water-closet.

\* As a substitute for stucco, a very good effect is produced by washing over the brick-work with a liquid composition of the following materials:—Dorking, or other stone lime, strong beer grounds, and green copperas, reduced to a proper consistency by water, and coloured to the tint required with ochre, umber, or venetian red. The sameness may be broken, and the crudeness tempered by splashes of copperas, umber, &c., of darker hues than the original colouring.





Printed by H. W. W. & C. N.

W. H. W. & C. N. 1841  
Printed by Longman, Brown, Green & Co. 1841



## PLATE VI.

## DESIGN, No. IV. A Vicarage-House.

IN the style of architecture which this work is intended to portray, the GABLE is an important and distinguishing feature; the author's endeavour has, therefore, been to multiply the forms as much as his limits will allow. This Design embraces two, varying from each other, and differing from all the preceding, viz. the simple triangle, and the greces\* or graduated gable.†

Chimney shafts are not less characteristic; these are also made leading objects in the outline, and displayed in some variety. The expensive appearance of ornamental stacks too frequently operates against their adoption; but in fact the cost of working them in free-stone is trifling, compared with the effect they produce. In old edifices we

\* Steps. Vide Henry VIth's Will relating to Eton College. "Item, I have devised and appointed six greces to be before the high altare, with the grece called Gradus Chori."—NICHOLS's *Royal Wills*, p. 297.

GREES is another ancient term for steps.—"Whanne poul came to the grees it bifel that he was borun of knyghtis, for strengthe of the peple, for the multitude of peple suyde him, and criede, take hym awci."—*The Dedis of Apostlis*, Chap. xxi. WICLIF's *Translation of the New Testament*, 1380.

† In Scotland they are called Corbie Steps. The term is derived from their being resting places for the corbies (crows).



find them elaborately wrought in brick, which could not have been done without great expense; yet, as these were often the only enriched parts, it was deemed essential to the beauty of the building not to apply them too sparingly. The facility of moulding Bath stone may probably bring them again into use. Very beautiful examples are to be seen at Hampton Court, Eton, Chenies, and Hengrave Hall.

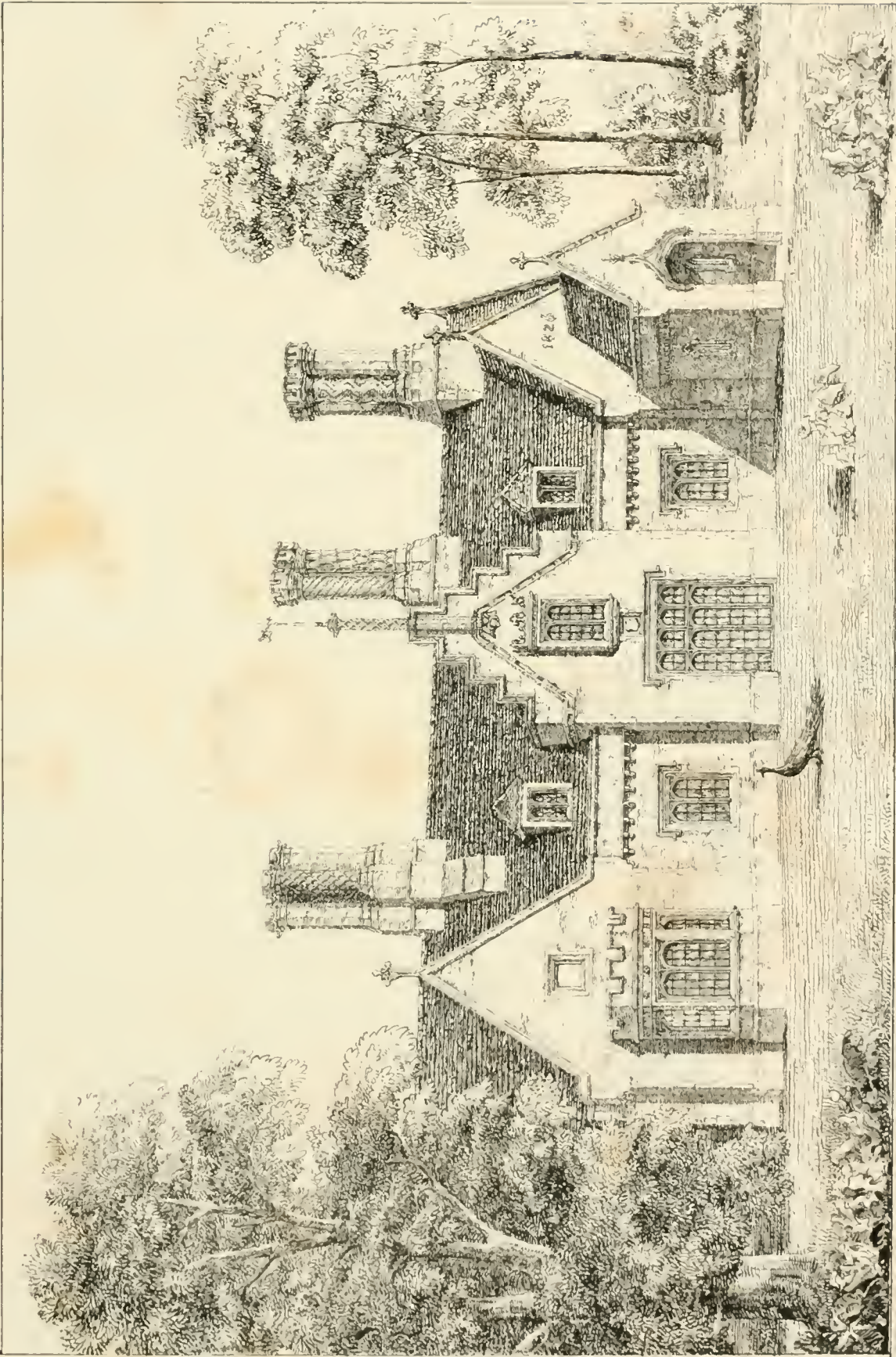
No. IV. is adapted to a living in rank and value between the former Nos. II. and III.; more uniform in the plan, and better calculated for a display of evening apartments, by which it is also rendered applicable as a residence for a man of gayer pursuits than are generally held to be compatible with the sacred office of a pastor. Indeed none of the Designs are so entirely sacerdotal in character that they might not be adopted by the country squire.

The entrance is by a porch to a vaulted vestibule, opening to a staircase, thence to a drawing-room, book-room, and dining-room, *en suite*. At the back, and parallel with these, is a corridor, which communicates with all the offices, shutting off the kitchen and servants' rooms from the principal apartments.

#### REFERENCE TO THE GROUND PLAN.

a, Hall or Vestibule.	f, Porch.
b, Drawing-room.	g, Wash-hand Closet and Water Closet.
c, Book-room.	h, Pantry or Store-room.
d, Dining-room.	i, Scullery.
e, Corridor.	k, Kitchen.





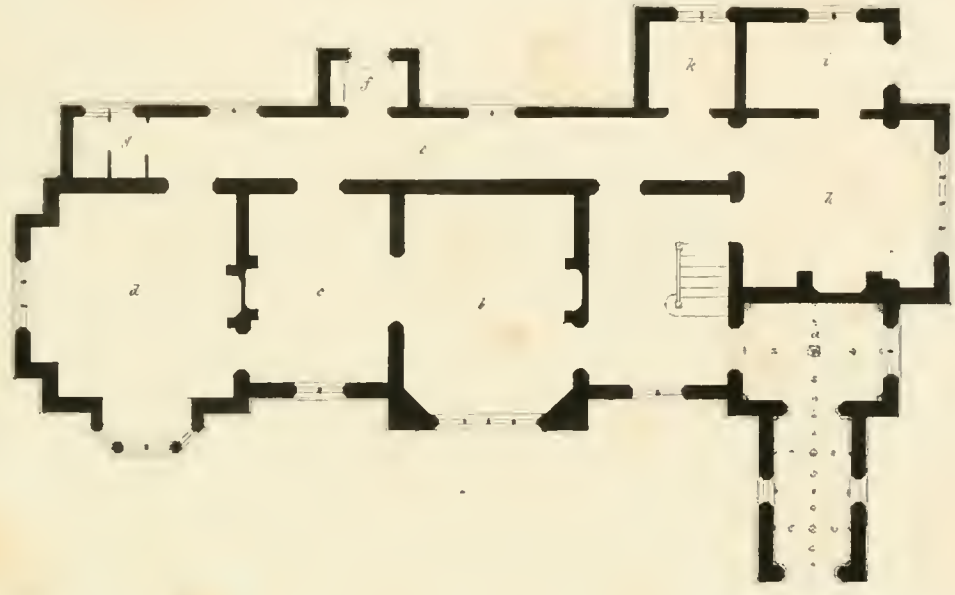
W. C. B. 1826

DESIGN NO. IV

W. C. B. 1826



PLAN OF DESIGN N<sup>o</sup> IV.



PLAN OF DESIGN N<sup>o</sup> III.







## PLATE VIII.

## Curious Old Chimney-Piece.

THIS pleasing example of the interior architecture of Henry VIII. was discovered a few years ago in removing some old walls to effect the late general alteration at St. James's Palace; and saved from final destruction by the good taste of Colonel STEPHENSON, the Surveyor General of His Majesty's Works, under whose direction it was carefully cleaned and repaired. The room in which it was found, is called the Presence Chamber, (why so designated, is not well known),\* and forms a part of the building coeval with the *Great* or *Tower* Gate. It was completely masked by a projecting chimney breast, with a balustrade-moulded mantle and jambs of common vein-marble; over which,

\* The only state ceremonies known to have been performed here, were the addresses of the Society of Friends. At the commencement of a reign, or after any remarkable event, it was usual for this body to go up with an address to the Throne: on such occasions, two Yeomen of the Guard were placed at the door, to save the consciences of these people by pulling off every man's hat as he entered the room. In the reign of His Majesty George III., a dosel and canopy of crimson velvet and gold embroidery, with a chair of state, and two stools, covered with brown velvet, were placed in this chamber, which is the third from the throne-room, where the King receives other addresses and persons. The last time the Quakers went up, was either soon after the riots of London, in 1780, or the king's recovery in 1789.

in a recess, there was a rudely carved bust, surrounded by a wreath of fruit and flowers, of little better workmanship.\*

Simple and tasteful as this piece of masonry is, there may be seen in the carved spandrils the dawn of that meretricious and incongruous mixture of *Gothic* and *Italian*, which, in the subsequent reigns of Elizabeth and James, was carried to a pitch of utter deformity; and its absurd fashion only began to yield in the latter reign to the more classical designs of Inigo Jones. Well wrought in Sussex stone, this chimney is an object of great interest both to the Architect and the Antiquary. Some of the heraldic badges displayed in the frieze, are curious, and fully establish the date: in the dexter panel are the united initials of King Henry VIII. and Anne Boleyn. This, and one in an oriel window at Hampton Court, are the only instances of the blending of these types which the author remembers having seen.

It is worthy of remark, that even in the “worst of times”† this delightful style of Architecture had its admirers. All the sunk compartments and ornamental parts of the chimney were filled up with mortar and pieces of tile, and the whole front cased with the same materials: from which may be inferred, that the “operative,” whose duty it was to obliterate this fine feature, had more taste than his directors, and that to him we are indebted for its preservation.

\* At so distant a period, and after the many changes St. James's Palace has undergone, it is difficult to fix the exact date of this architectural violation;—yet, from the bad taste so manifest in the *improvements* of Windsor Castle and other royal palaces after the Restoration, there is some reason for assigning it to the reign of Charles the Second.

† With reference to the degenerate state of architecture.



From the original in the collection of the British Museum





## PLATE IX.

## DESIGN, No. V. A Curate's House.

THIS Design, more simple in character than No. II., is of a period somewhat later, when, from the decay of our native forests, timber was more sparingly used. The walls were therefore built of brick, or such rough stone as the neighbourhood afforded, and timber applied only to projecting parts, and where a superstructure, not having a solid foundation, required support, or to be of less heavy materials.

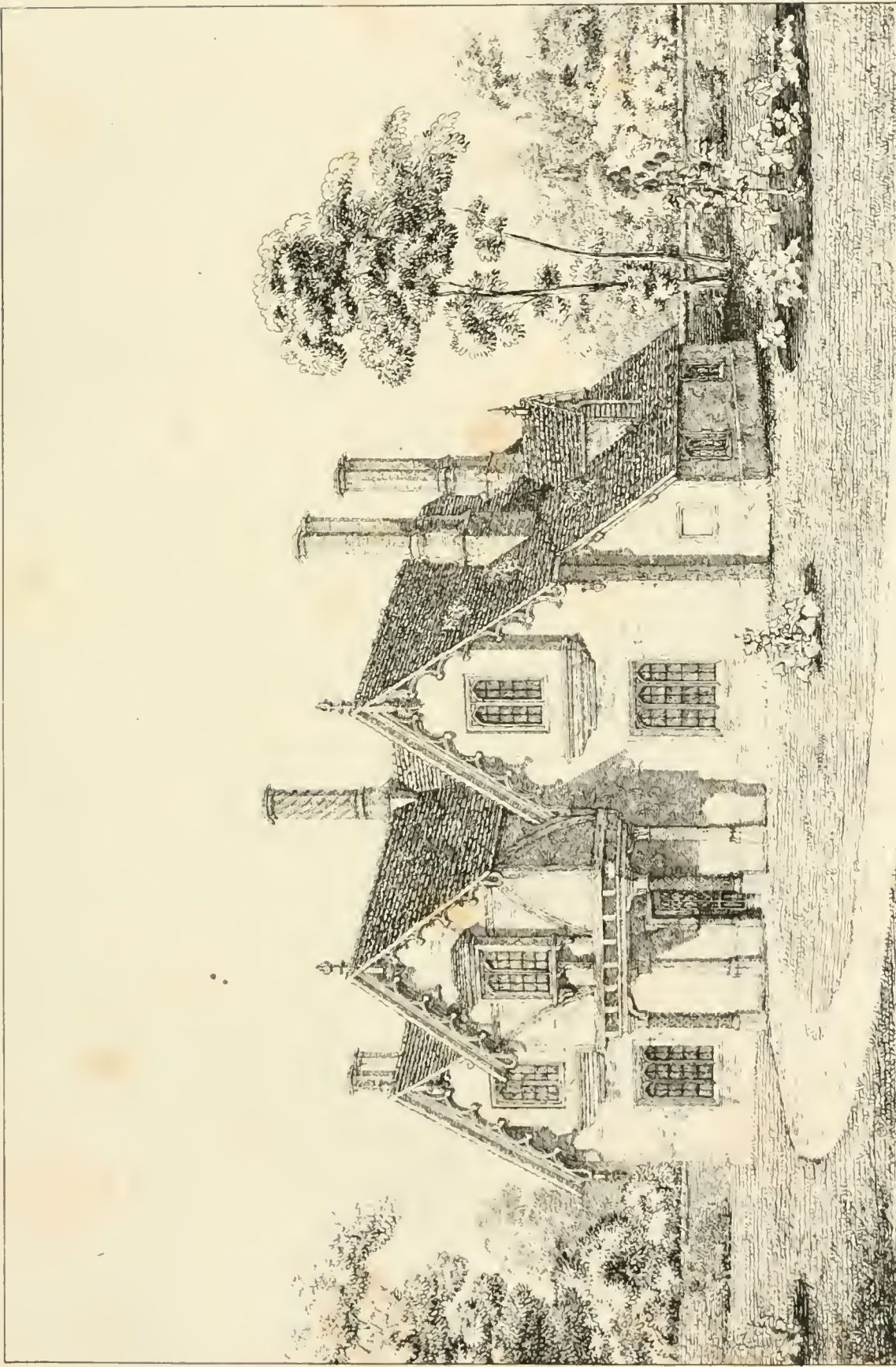
“When,” says Doctor Whitaker, in his History of Whalley, “in the time of Henry VII. the arch in stone work became broader and more depressed in the centre, a correspondent change was introduced in our ancient timber buildings. Wooden pasterns, indeed, still descended to the ground, but they were now become perpendicular, and square, and fluted.” Anterior to this time, the whole structure was of frame-work, independent of walls, “the principals consisting of deep flat beams of massy oak, naturally curved, and of which each pair seems to have been sawed out of the same trunk. These spring from the ground, and form a bold Gothic arch overhead; the spars rest upon a wall plate, as that is again sustained by horizontal spurs, grooved into the principals. It was then of no importance that such erections consumed great quantities of the finest ship timber; and indeed the appearance of these rooms is precisely that of the hull of a great ship inverted and seen from within.” The Doctor assigns the earliest specimen of this manner of building remaining at the period when he wrote to the reign of Edward I.

It should be observed, that in the annexed Design, which represents a yeoman's house of the Tudor times, as well as in the others, the ancient style is applied only to the exterior;\* the internal arrangements are formed to correspond with the improved habits and customs of society, differing so widely from those of our forefathers. Still Doctor Whitaker's *interior view* of the houses of our old yeomanry is so picturesque, that the desire to transcribe it is irresistible. "A parlour on a ground-floor, paved with stone, disdaining or unacquainted with the accommodation of carpets; and in an oaken bedstead, massy as the timbers of a modern house, slept the hardy master and mistress. Here their offspring first saw light; and here too, without a wish to change their habits, fathers and sons in succession resigned their breath. It is not unusual to see one of these apartments transformed into a modern drawing-room, where a thoughtful mind can scarcely forbear comparing the present and the past; the spindled frippery of modern furniture, the frail but elegant apparatus of a tea-table, the general decorum, the equal absence of every thing to afflict or to transport, with what has been seen, or heard, or felt, within the same walls; the logs of oak, the clumsy utensils, and, above all, the tumultuous scenes of joy or sorrow, called forth, perhaps, by the birth of an heir or the death of a husband, in minds little accustomed to restrain the ebullitions of passion."

REFERENCE TO THE GROUND PLAN. PLATE XI.

a, Front lobby.	e, Kitchen.
b, Eating-room.	f, Wash-house.
c, Parlour.	g, Store-room.
d, Book-closet.	h, Lean-to or rustic veranda.

\* Even in the exterior there is a deviation which comfort and health now demand. In the old buildings, the windows were usually apertures of about six inches wide, without glass, and closed only by an inside wooden shutter. The windows of the Offices at Wellhall were all of this description.



J. F. Ward, Archt.

DESIGN 119 V.

Published by Longman, Rees, Orme, Brown, & Green, 1827

Printed by Chiswick





## PLATE X.

## DESIGN, No. VI. A Parish-Clerk's House.

THE duties of parish-clerks require their residences to be near the church; but their private vocations are too frequently of a nature so adverse to the respectability which should attach even to these humble ministers, as to render such an arrangement incompatible. If it were only in consideration of the church being occasionally committed to their custody, trustworthy men\* should be selected; and perhaps no greater inducements could be offered to such persons to become candidates for these offices, than appropriate and comfortable dwellings.

\* Our ancient village churches contain so many interesting records of the piety and taste of our forefathers, that the mal-administration of their secular affairs cannot fail to be a source of anxiety to every antiquary and man of feeling. These venerable monuments are, in too many instances, subject to wanton dilapidation and sacrilegious spoliations. The neglecting to keep them in repair, is a sufficient scandal upon those whose duty it is to protect such sacred vestiges: but for the priest of a parish to bear so little regard to the property consigned to the sanctuary of which he is the guardian, as to suffer an occurrence like the following, is a discredit to his profession, and an injustice to society.

During the summer of 1825, a beautiful and most curious brass was purloined from a small church in Kent. This sacrilege was perpetrated by an old woman, the pew-opener, for

Design No. VI. is submitted as a fit habitation for a person of the above-mentioned class.

REFERENCE TO THE GROUND PLAN. PLATE XI.

a, Office.

c, Kitchen.

b, Parlour.

And three Bed-rooms in the roof.

A simple and unobtrusive building, with two rooms on the ground floor, and two in the roof.

*For the Ground Plan, see Plate XI.*

the fee of half-a-crown, at the instance of a thoughtless young man, who, with others, on a party of pleasure down the Thames, landed to see the church, which stands within half a mile of the river. This interesting specimen commemorated the figure of a knight in complete armour, of the reign of Edward III.

A friend of the author's lately saw a very ancient village church, the door of which had but an external fastening,—a bolt shutting into one of the jambs, and that bolt formed of a small Norman column, torn from the jamb on the other side.

It is too well known, that many collectors of fragments of antiquity are not over scrupulous about the means by which they augment their museums. A late member of the Society of Antiquaries could be named, who had numerous specimens of stained glass which had been secretly taken from the windows of country churches; and many small brasses ripped from grave-stones even at the altar.

It is but justice to say, that these practices are not entirely modern. Mr. MOULE, in his account of St. Nicholas church, Yarmouth, Norfolk, has the following passage:—"All the monumental brasses, by an order of Assembly, in 1551, were torn from the marbles in which they were bedded, and were delivered to the bailiffs of the town, for the purpose of casting them into weights and measures for the use of the inhabitants; an act of spoliation which we are really grieved to record." Speaking of Ingham church, Norfolk, he says: "The chancel is floored with ornamental stones of the Stapletons and their connexions, and the inlaid brasses were among the richest in the county. All are now gone; they were stolen in 1800, when St. Mary's chapel was pulled down to save the expense of repairing its roof."





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Fig. 1.  $\alpha$  and  $\beta$  dependence of  $\sigma_{\text{tot}}$  and  $\sigma_{\text{el}}$  for  $\pi^+p$  and  $\pi^-p$  collisions.









## PLATE XII.

## EXAMPLE, No. II. Curious Old Gable.

THE subject of this Plate is selected as the oldest specimen of an enriched Gable applied to a domestic structure that has fallen under the author's observation. The same general outline, which is one of the primitive forms of buildings, is every where to be found; but it is doubted if any with ornamental verges and pendants remain of an earlier date than this, or if they ever existed. It does not come within the plan of this work to trace origins, or compare dates; the constructor's object is to present such details as can be procured of habitations clearly established to be of the Tudor period; namely, of Henry VII., Henry VIII., Edward VI., Philip and Mary, and Elizabeth: thus showing, that in his designs he has employed the beautiful and authentic features of Old English Architecture, and not indulged in fanciful forms of his own.

This Gable is one of three now remaining at the KING'S HOUSE, or ELTHAM PALACE. Hasted, in his Topographical Survey of Kent, speaking of Eltham, says, " Henry VII. built a handsome front to this Palace towards the moat, and was usually resident here; and, as appears by a record in the Office of Arms, most commonly dined in the great hall of this place, and all his officers kept their tables in it. King Henry VIII. neglecting this palace,



built much at Greenwich, though he sometimes resided here, particularly in his 7th year, when keeping his Whitsuntide at Eltham, he created Sir Edward Stanley knight, for his good services performed against the Scots at Flodden Field, Lord Monteagle, at which time, by reason of some infection then reigning in London, none were permitted to dine in the King's Hall but the officers of arms, who at the serving of the second course of meat, according to custom, came and proclaimed the King's style, and then that of the new Lord. The King kept his Christmas royally here, with balls and much feasting that year, as he did again in 1527: yet being much more pleased with his neighbouring palace of Greenwich, he neglected this more and more, so that in a few years it was in a manner totally deserted by the royal family."

All now standing of Henry VIIth's "handsome front" are these Gables. From their approximation to the buttery door of the great hall, they must have formed part of the culinary offices of his once splendid palace. The original windows having been obliterated, and modern sashes, painted a bright green colour, substituted, the author has ventured to supply one somewhat more in character with the building, though of rather later date.

The great hall in which Edward III. held two parliaments, and in his 38th year gave a princely reception to John, King of France, who had been his prisoner in England, and then came over to visit him at Eltham, is now used as a *barn*, and suffering constant mutilations from the jarring action of a thrashing machine; from neighbouring maid servants who require soft freestone for whitening their hearths; and from "gothic" visitors, frequently taking home fragments—purposely made—of the exquisitely carved ornaments, as memorials of their travels to "*King John's Barn*."

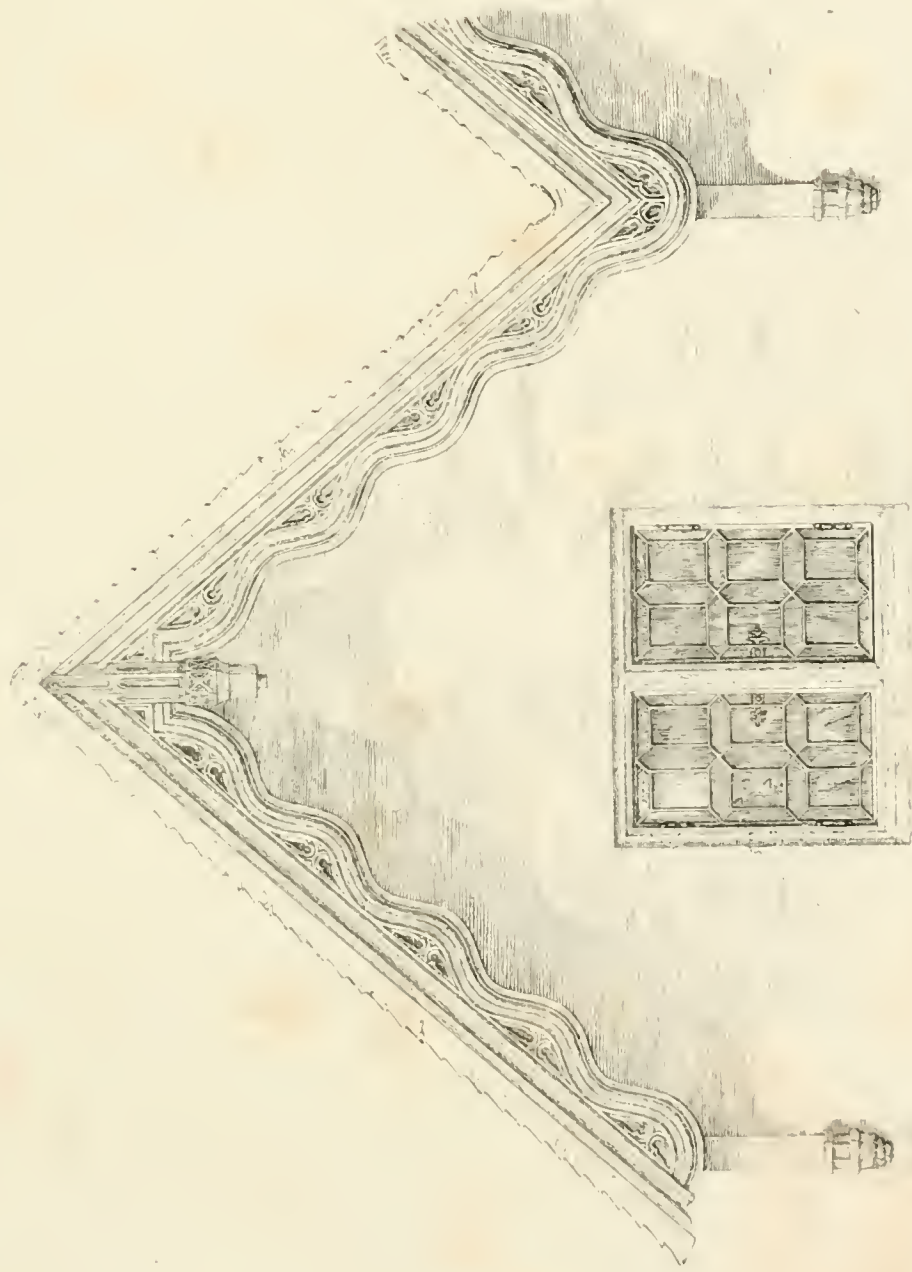


Fig. 1. Plan of the roof of the temple of Solomon.

Fig. 2. Plan of the roof of the temple of Solomon.

Fig. 3. Plan of the roof of the temple of Solomon.



## PLATE XIII.

### DESIGN, No. VIII. ~~Alms-Houses.~~

THE subject of the following Plate is a range of six Alms-houses, disposed in a straight line, with a centre and corresponding flanks. The plan is intended to afford equal accommodation to all, namely, an entrance, staircase, sitting-room, and wash-house, on the ground floor, and two chambers above.

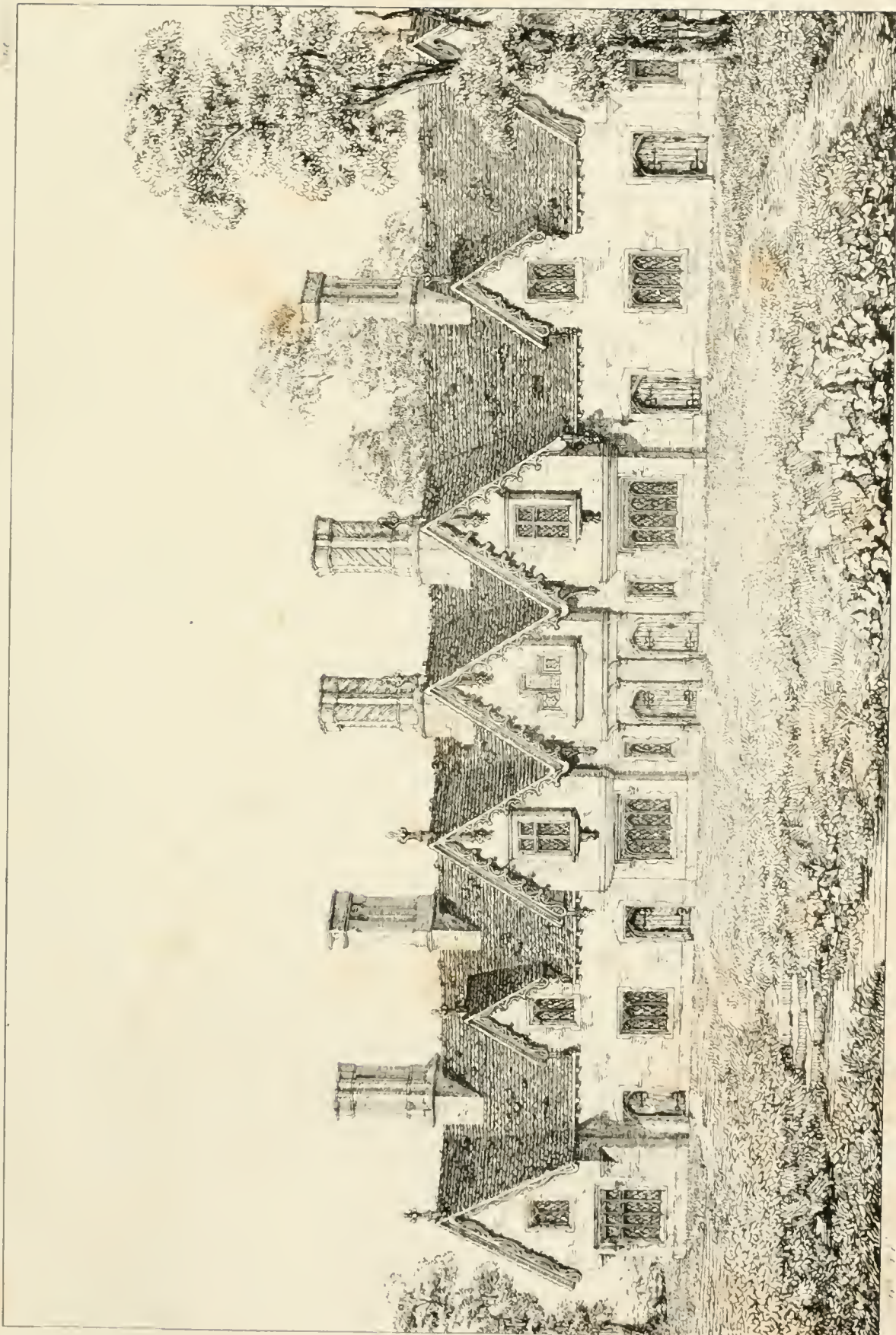
The most important buildings that have lately been erected in the neighbourhood of London for charitable endowments, after the old manner, are the Hospital of St. Catherine, in the Regent's Park, and Whittington's Alms-houses, at the foot of Highgate Hill. It affords no ordinary pleasure to observe, in the former pile, a knowledge of, and a strict attention to, the style adopted, highly creditable to the talents of the architect, and honourable to the taste of his employers. So far as the design is developed, the character of the style has been preserved. The author would gladly pass over the latter edifice without remark; but his aim being to induce the cultivation of this beautiful architecture in its ancient purity, he must separate the "chaff from the corn," and declare that, in his humble opinion, a more abortive attempt was never made than in this monument of the munificence and benevolence of old Whittington. The parts, which are of all dates, and styles, whether ecclesiastical or conventual, are jumbled together without taste, or even proportion;—a sorry example of English

architecture in the nineteenth century. Of the gentlemen who claim the merit of these two structures, he neither knows the names nor the persons, and is as little desirous of flattering the one, as of offending the other. In furtherance of the cause he has espoused, he assumes the privilege of pursuing the means which appear to him best calculated to effect his purpose, and he sees no better way than placing two modern buildings of similar pretensions in juxta-position, and pointing out the beauties and the blemishes where they exist: this he has done honestly, without reference to private feeling, and without the cant of professing his own inability to the task: all that has been said will be found too obvious.

\* \* Both these endowments have been removed from their original sites. St. Catherine's Hospital stood to the eastward of the Tower, about 350 yards without the walls and freedom of London, and was recently pulled down to make way for docks named after the same patroness, St. Catherine, the virgin and martyr. This charity was founded by Matilda, the Queen of King Stephen, by license from the Prior and Convent of the Holy Trinity, on whose ground the hospital was built about the year 1140. Queen Eleanor, wife of Edward I. refounded it, and appointed a master, three brethren, three sisters, ten poor women, and six poor clerks: she gave them the manor of Clarton in Wiltshire, and Upchurch in Kent. Queen Philippa—who also founded Queen's College, at Oxford—wife of the famous King Edward III., in 1351, founded a charity there, and gave to the hospital £10 per annum.

Whittington's Alms-houses stood on College Hill. Stow gives the following account of them. Sir Richard Whittington, several times Mayor of London, about the year 1413, founded a college on the north side of the church St. Michael Pater-Noster, for a master, four fellows, clerks, choristers, &c.; together with an Alms-house for thirteen poor men,—one of whom to be tutor, with a salary of 1*s.* 4*d.* per week; and the twelve others 1*s.* 2*d.* each, with necessary provisions. The college was dissolved by Act of Parliament in the reign of Edward VI.; but the Alms-house, situated upon College Hill, still remains, under the direction of the Mercers' Company; who, besides a handsome room for the use of each of the pensioners, allow them 3*s.* 10*d.* per week; and the men, every third year, coats and breeches; and the women, who are now also admitted, have gowns and petticoats.





DESIGN OF A HOUSE

and was designed by the same person.



## PLATE XIV.

### DESIGNS, Nos. IX. AND X. *Detached Alms-Houses.*

THESE Designs would be applicable either as dwellings for superannuated dependents or as gate lodges. They show two ornamental methods of projecting the parapets for obtaining sufficient width for gutters; a point always to be regarded in buildings of this character, in order that the rafters may be kept parallel with the gable, and ample water courses preserved. Each house has two rooms on the ground-floor, and two in the roof.—[See Plate XV. for the Plans.]

One of the greatest difficulties modern builders have had to contend against in erecting houses of low elevation, surrounded by trees or other towering objects, has been to prevent the smoke being re-forced down the chimney flues by the eddies of wind these obstructions naturally create. This they endeavoured to remedy by raising the shafts to disproportionate and dangerous heights. The narrow openings and small grates now in use, differing so much from the ancient fire-places, which embraced in their spans nearly the whole width of the rooms, may be adduced as a cause; but another, more powerful, has lately been demonstrated by a gentleman\* who has devoted many years to the study of this essential

\* Mr. John William Hiorl.—*Practical Treatise on the Construction of Chimneys.*



branch of his profession. “ Air and water,” says Mr. Hiort, “ are acted upon in the same manner when any object is opposed to the current of either; hence it must have been noticed, that a current of water obstructed by a perpendicular, flat surface, would occasion a sudden swell, and, consequently, flow over the top with increased rapidity; and upon the same principle, when a current of wind drives against the front of a building, it will rush horizontally over the summit, in a ratio apportioned to the degree of obstruction. The ancients discovered that this sudden rush of wind prevented the smoke rising and emerging out of the flues built in the thickness of their walls: in order, therefore, to carry the mouth of their flues above the influence of the current, they erected a shaft to each chimney, leaving spaces between them for the free passage of the air, and of such polygonal forms as to present angles dividing without obstructing the course of the wind. The economy of more modern times has induced builders, instead of carrying up separate shafts, to blend the flues of all the chimneys in one continued line or mass of brick-work, without considering, that by so doing they created an obstruction to the course of the wind, similar to that already described; and, in consequence, the outlet for the smoke became obstructed by the air rushing horizontally over the chimney.” To obviate these difficulties, Mr. Hiort has invented a smoke tunnel, on an entirely new and simple construction,\* terminating in the ancient manner, with a polygonal shaft

\* “ Within the usual thickness of walls, and incorporated with the common brick-work, circular smoke-flues or tunnels are built, of any given diameter. Each flue or tunnel is surrounded in every direction, from bottom to top, by cavities or warm-air chambers, commencing at the back of every fire-place, and connected with each other. The air confined within these chambers, is by the heat of any one fire rendered sufficiently warm to prevent condensation within all the flues contained in the same stack. These flues or tunnels are erected without difficulty, may be carried to any extent, either perpendicularly or horizontally,

and chamfered top. The chimney shafts in DESIGN, No. IX. represent the general external appearance of the new flues, but their principle is applicable to all the forms of chimneys devised or adopted in this work. A very good exemplification of their fitness to this style of architecture may be seen at St. Catherine's Hospital, in the Regent's Park.

Chimneys are not of great antiquity,—the earliest known example of them probably is that at Conisborough Castle, in Yorkshire, which is said to have been built before the conquest; but they are not distinctly spoken of till the middle of the fourteenth century. “The two most essential improvements in architecture during this period, one of which had been missed by the sagacity of Greece and Rome, were chimneys and glass windows. Nothing apparently can be more simple than the former; yet the wisdom of ancient times had been content to let the smoke escape by an aperture in the centre of the roof: and a discovery of which Vitruvius had not a glimpse, was made, perhaps in this country, by some forgotten semi-barbarian.”—HALLAM's *Middle Ages*.

and can be adapted with equal ease to every possible bend, turn, or direction, without the smallest deviation from their original form or capacity, or producing internal angles.

“The circular flue commences at the throat of the chimney, below the usual line of the chimney-bar, and immediately over the fire, and the half circle continues thence down to the hearth, forming the centre of the back of the fire-place. The usual filling-in brick-work in setting stoves by this means becomes unnecessary, and the angles within the fire-place may be altogether avoided. Thus the throat of the chimney is made to contain no more air than can be heated by the fuel ordinarily consumed, nor can the air of the room or chamber connect with that of the chimney without passing through, or coming in contact with, the fire; and should the upper part of the flue admit of a counter current of descending colder air, that current will be rarefied, and return with the centre spiral column of ascending smoke and heated air. The flues in question are particularly applicable where the fire-places are necessarily formed under windows.”—HORT's *Treatise*.

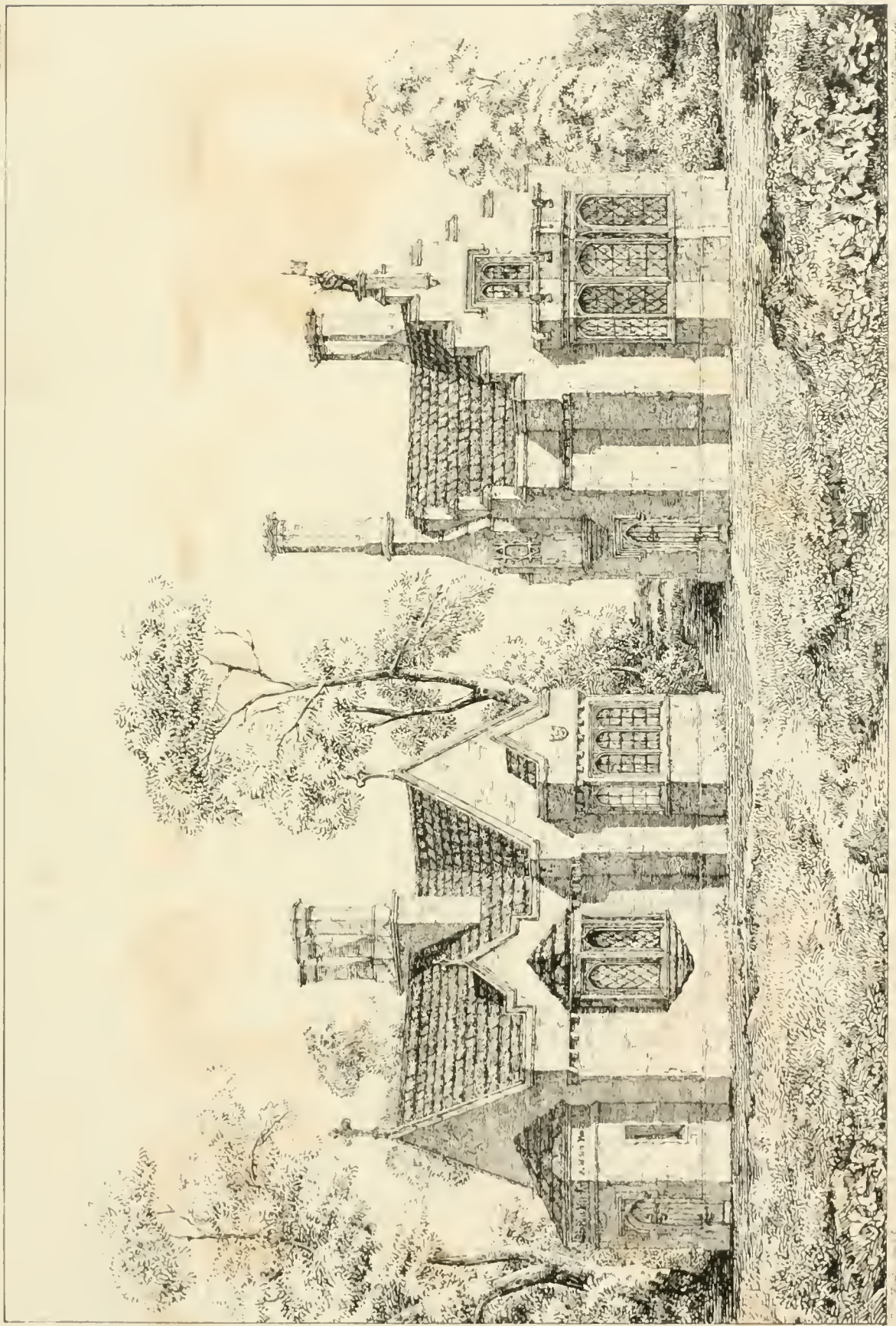


John Wiclif, "the morning star of the Reformation," in his New Testament of 1380, thus, however, translates a sentence in the XIIIth Chapter of St. Matthew; "And thei schulen sende hem into the *chymney* of fir."

Beckman could not trace any mention of chimneys beyond the works of John Villani; but in those they are not noticed as new inventions. Piers Plowman, who wrote a few years later than Villani, speaks of "a chambrc with a chimney, in which rich men dined."

In Harrison's Account of England, published in Hollinshed, we learn that chimneys were not used in the farm-houses of Cheshire till within forty years of the publication of King's Vale-royal, 1656; before that time, the fire was in the middle of the house, against a hob of clay, and the cattle lived under the same roof.

Plate 3. 1

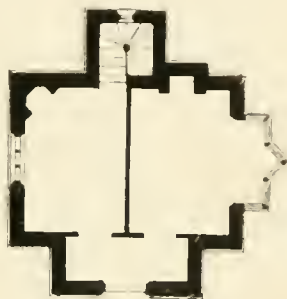
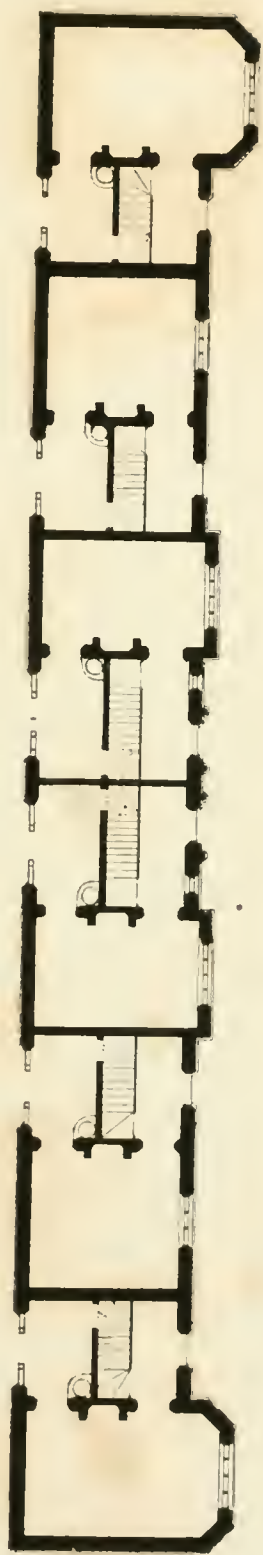


Engraved by J. Thompson

THE BISHOP'S PALACE

Designed by J. Thompson, Esq. for the Bishop of Exeter









## PLATE XVI.

DESIGNS, NOS. XI. AND XII. *Detached Alms Houses.*

ADAPTED to the same class of occupants as the two Designs immediately preceding. No. XI. built upon the larger plan would also be a suitable curate's house, on a living where the beneficiary alternately resided. The curate in such cases being generally a single man, and representing his superior on more than one living, requires less accommodation than a permanent minister; yet his house should be respectable, and distinguished by its arrangement and character from the dwelling of a humble retainer. Such a building would be a proper adjunct to DESIGN II.

This Plate shows that uneven and rugged ground is not less available for these structures than the more level and champaign; and that in any situation they are capable of picturesque effect.

Oriel windows\* are among the features which mark the Tudor

\* Oriel is a term generally adopted to signify a projecting window; but its derivation has much perplexed the antiquaries.

The great hall in a gentleman's house, taking its form from the monkish refectory, had always at the upper end a high paece, or Dais, where there was also a large recessed window, the numerous divisions or bays of which were usually stained with the armorial escutcheons

style\* of architecture; the tranquillity of the times allowing the “sacrifice of strength to convenience, and security to sunshine;” Gundulphus’ window, so admirably contrived to refract arrows wherever they might strike against it, being no longer necessary, and a more general introduction of glass† contributing essentially to their adoption. “Of old,” says the

of the benefactors, or with the quarterings claimed by alliance in the family of the Lord of the Manor.

“The coloured glass, which tempered the rays of the sun in windows of such large dimensions, as well as improved the architectural effect, was called Royal Glass, perhaps from its splendour—‘*gloriola*’: this probably was the real origin of the term Camera Aureola, as applied to the abbot’s place in the refectory, and of the oriel window in the hall of the manor house.”—MOULE.

Bay is another term for the same window, in allusion to its divisions or bays, formed by mullions, of various devices, and carried up to the vaulting of the roof. This kind of decorated window being afterwards applied to smaller chambers occupied by ladies, might, by the use of a synecdoche, designate the whole room, as in the romance so frequently quoted.

“In her oryall there she was,  
Closyd well with Royall glas.”

\* According to Speed, this style, to which we lay exclusive claim, seems to have been an importation. Speaking of Henry VII., that historian says:—“In his lifetime hee founded the goodly Hospitall of the Sauoy, built sixe religious houses for Franciscan Fryers, three of them for Observants, and the other three for Conuentuals. Of his building also was Richmond Palace, and that most beautifull peece the Chappell at Westminster; the one the place of his death, and the other of his burial; *which formes of more curious and exquisite building, he and Bishop Foxe, first (as is reported) learned in France, and thence brought with them into England.*”

Richard Fox was Bishop of Exeter 1487, Bath and Wells 1492, Durham 1494, and Winchester 1500: ob. 1528: Founder of Corpus Christi College, Oxford, 1516.

† Venerable BEDE says, artificers skilled in making glass were brought to England A. D. 674, by Abbot Benedict, and employed in glazing the church and monastery of Weremouth.

historian, "our cuntries-houses, instead of glasse, did use much lattise, and that made either of wicker or fine rifts of oke, in checkerwise. I reade that some of the better sort, in and before the time of the Saxons, did make panels of horne instead of glasse, and fix them in wooden calmes. But as horne is now laide down in everie place, so our lattises are growne also into lesse use, because glasse is come to be so plentifull, and within a verie little so good and cheape, if not better than the other." These admirable windows were resolved into an almost endless variety of forms; from simple square bays, with chamfered mullions of wood, supported by rude brackets, to highly enriched stone arched apertures, with moulded mullions projecting on elaborately carved corbels, adorned with heraldic badges,\* and other gorgeous emblems. It was usual in the

According to others, they were first brought over by Wilfrid, or Wigfrid, Bishop of Worcester, in 726. Till this time, the art of making glass, or at least of applying it to windows, was not known in Britain. In 1180 glass is mentioned as being very scarce in private houses, and considered a mark of luxury and great magnificence.

"Glazed windows were considered as moveable furniture.—When the Earls of Northumberland, as late as the reign of Elizabeth, left Alnwick castle, the windows were taken out of their frames, and carefully laid by."—HALLAM's *Middle Ages*.

An inventory of goods belonging to Contarini, a rich Venetian merchant, at his house, in St. Botolph's Lane, A.D. 1481, describes glass windows as moveable furniture.

The Romans were acquainted with glass as early as Tiberius. Petronius Arbiter and others relate that the Emperor ordered an artist to be put to death for making glass flexible. Pliny says his house only was demolished.

\* In a variety of instances, the most decided information respecting the foundation of remarkable buildings of antiquity is obtained from the armorial distinctions placed upon the edifice. This is the most simple, as well as the most ornamental, method of affixing the date. Numerous arms and cognizances of the barons under whom it was erected, are found on the towers at Hilton Castle, in Durham, of very early date. A quartered coat may be seen at Sizergh, in Westmoreland, almost as ancient as the quartering of arms in this country. Soon

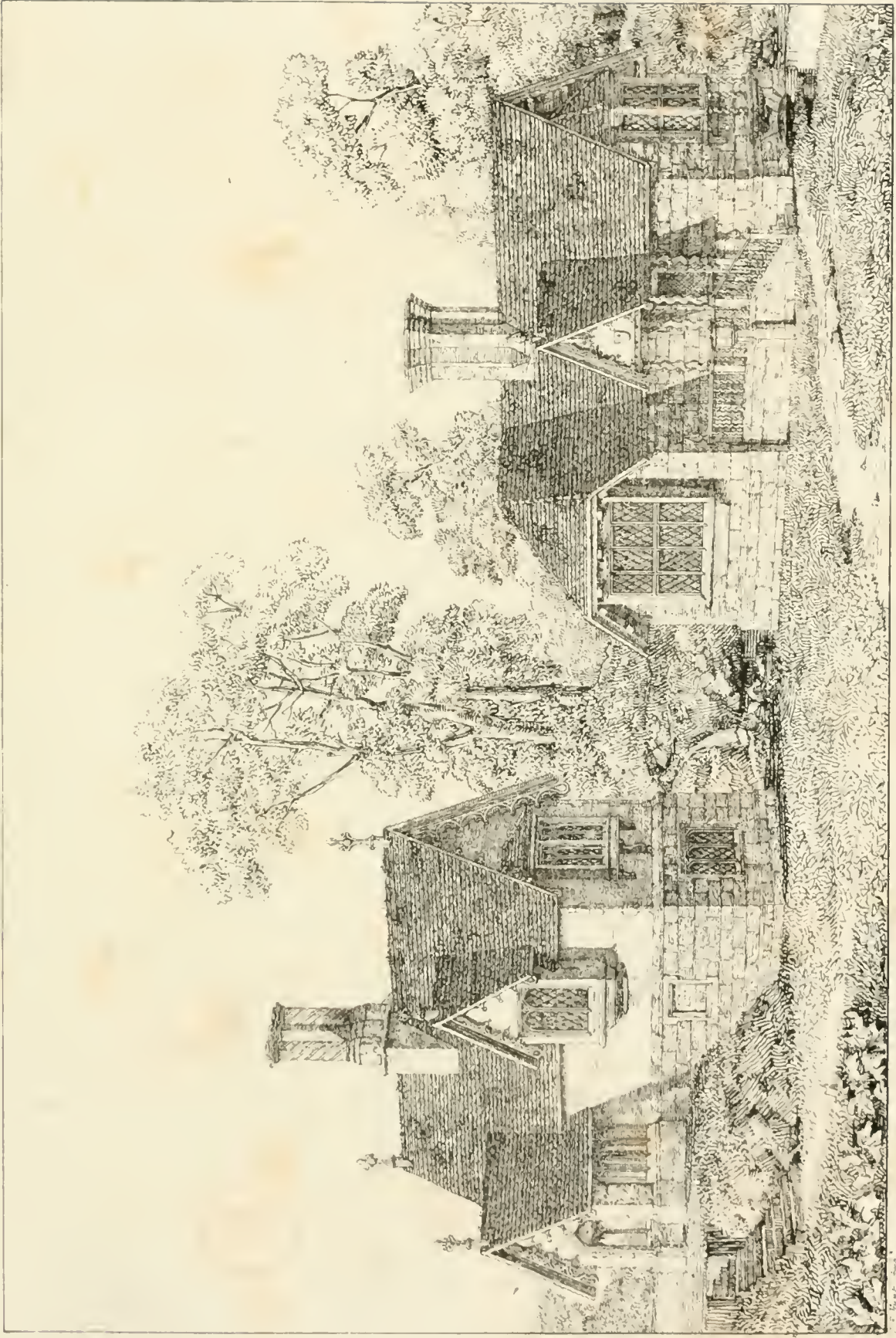


glazing to introduce coloured glass, mostly of Flemish manufacture, on which arms, ciphers, figures of animals, personifications, &c. were depicted.

after the reformation, it became the practice to affix the arms of the sovereign, together with the arms of the family, in a conspicuous situation, as a proof of the loyalty and adherence of the possessor to royal supremacy. The arms of Henry VIII., from Caerhays, in Cornwall, and of Edward VI., from Penshurst, have been adopted by Mr. Willement, in his “ Illustrations of Regal Heraldry.” The arms of Queen Elizabeth more frequently occur: at Lyme Hall, in Cheshire, they surmount the ornamented chimney-pieces in all the state apartments, and are of very large dimensions.

“ Heraldry was very early connected with the sciences of architecture, sculpture, and painting, and was adopted as a tasteful and splendid decoration in churches and mansions, on the walls, pavements, monuments, windows, and hangings.”—MOULLES’S *Bibliotheca Heraldica*.

1871



1871

DESIGN FOR A HOUSE

Published by Longman, Brown, Green, & Co. 1871



Plate X.

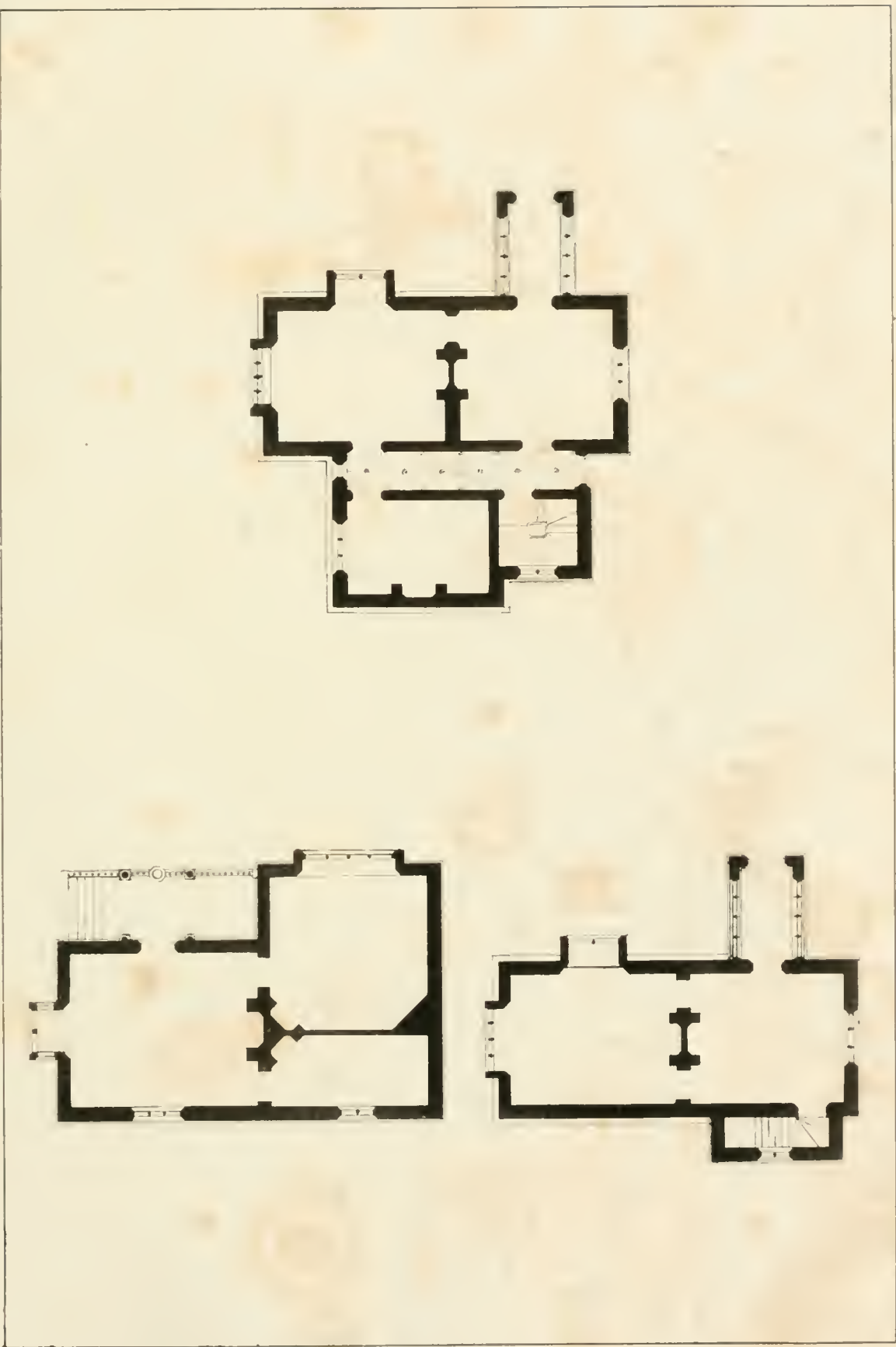


PLATE X.

PLANS TO DESIGNS NOS XI & XII

Building I, house, the one from the north.

PLATE X.





## PLATE XVIII.

## DESIGN, No. XIII. A Parsonage House.

SUCH a house would be an appropriate residence for a clergyman on a moderate benefice, or a man in that station of life which King James I. pronounced to be the happiest in society, namely,—“ beneath the rank of a sheriff, and above that of a constable.” The general character of the details is that of the ancient unembattled manor-house, the third in Dr. Whitaker’s descending scale.\* It forms, however, but one fourth part of the figure admitted by all writers to have been invariably adopted in planning these buildings, *i. e.* a quadrangle. “ With whatever materials,” says the Doctor, “ these mansions were constructed, all agreed in one circumstance—that they surrounded a quadrangle, as they were generally defended by a moat. This last precaution supplied the want of strength in their walls and gates. The quadrangular style of building, probably derived from the general form of Roman villas in Britain, and adopted by our Saxon ancestors, was copied and extended in the cloistered courts of monasteries, colleges, and hospitals. Of the same form have been many of the most opulent parsonage-houses in England, emulating at an

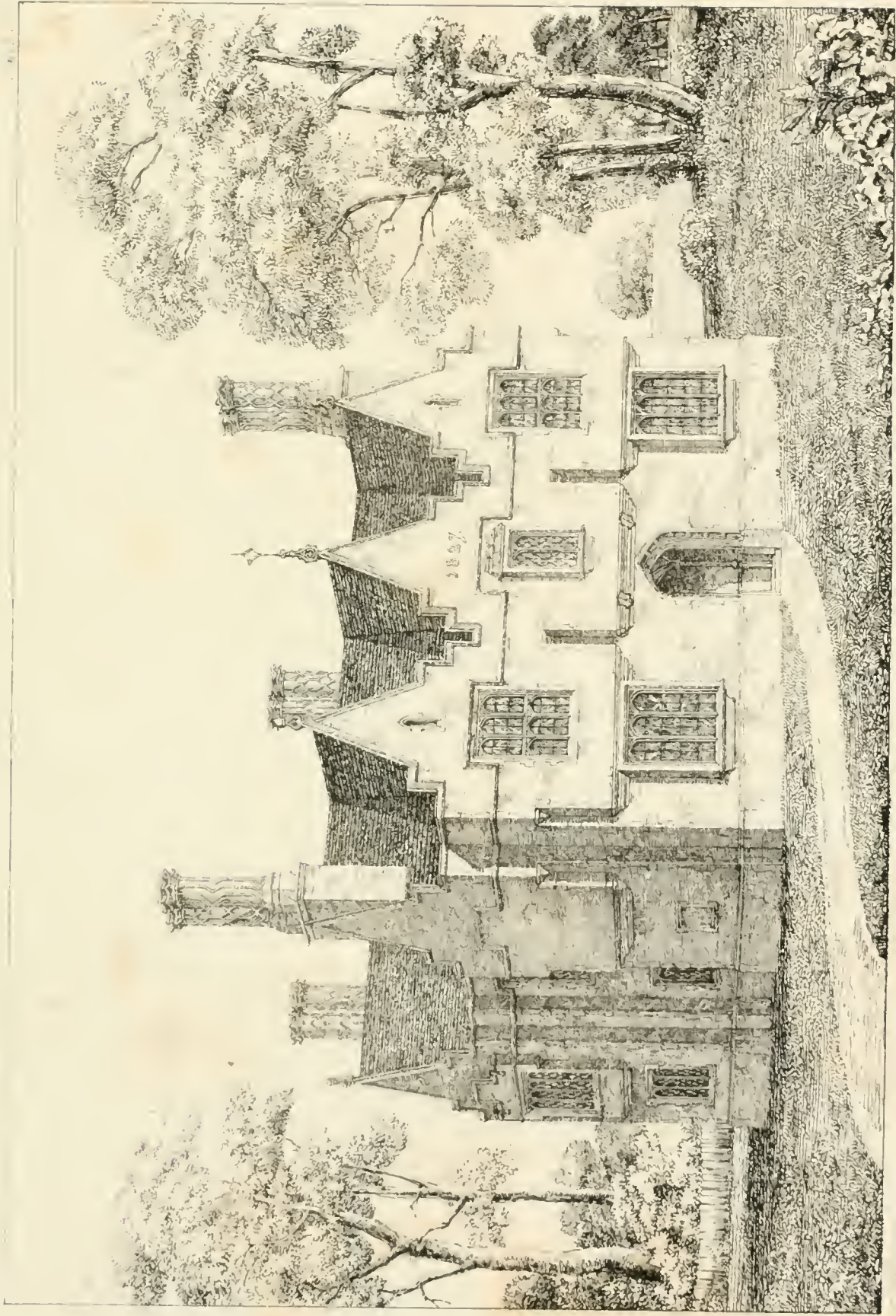
\* “ 1. The castle; 2. The castlet, peel, or tower; 3. The ancient unembattled manor-house; 4. The greater and less embattled mansion of Queen Elizabeth or James I.; 5. The ordinary hall-house; 6. The farm-house; 7. The cottage.”—*History of Whalley*.

humble distance the monastic or collegiate style, to which the taste and habits of their builders would naturally direct them."

The fronts of these courts terminated in a series of gables, the never-varying manner of roofing at that period: the windows large, and divided into bays by mullions of stone or wood. Here were brought together the domestic apartments, offices, stables, barns, and granaries, and even the cattle driven sometimes within the quadrangle. These, from the better regulation of society, and the protection extended to every kind of property, we are enabled to separate, and place in more suitable as well as more convenient situations. Our dwellings are no longer necessarily surrounded by stagnant pools, engendering agues and other diseases; nor are the cheering rays of the sun excluded from our chambers by cold stone walls crowding on every side.

\* \* \* For the ground plans of this and the following Design, refer to Plate XX. They each contain three sitting-rooms, which would be appropriated according to the situations of the buildings and the tastes of their possessors.





DESIGN NO. XIII.

Designed by Simpson and Co. and J. H. Green.





## PLATE XIX.

## DESIGN, No. XIV. A Parsonage-House.

THIS Design has a feature in which there is more of comfort than of architectural propriety. The VERANDA belongs to Eastern and not to English architecture; yet in some situations the large apertures rendered necessary by our climate require, occasionally, shelter and shade. Lord Bacon's complaint, when the quadrangular figure of our ancient houses yielded to more luminous and expanded forms, that "in these buildings one knows not where to become out of the sun," was, therefore, not without reason: the inconvenience, however, is too often obviated in recent practice by the misapplication of a cloister.

Foreign as the veranda is to the character of this style of Architecture, its aid has been borrowed in compliance with modern taste, and as evidence that the author's prejudice in favour of ancient purity does not blind him to the interior advantages derived from such innovations, or the comforts and conveniences which distinguish English houses of the nineteenth century from those of every other period and country of the world.\*

The dwellings of our smaller gentry, three or four centuries ago, were as inferior to those of the present day in capacity as in convenience. The general disposition of their plans was as follows: a passage or lobby running through the house, with a hall on one side, and a parlour beyond,

\* It may not be uninteresting to compare the warmth, cleanliness, and elegance of a country gentleman's house of this time with the internal economy of those of times by-gone.

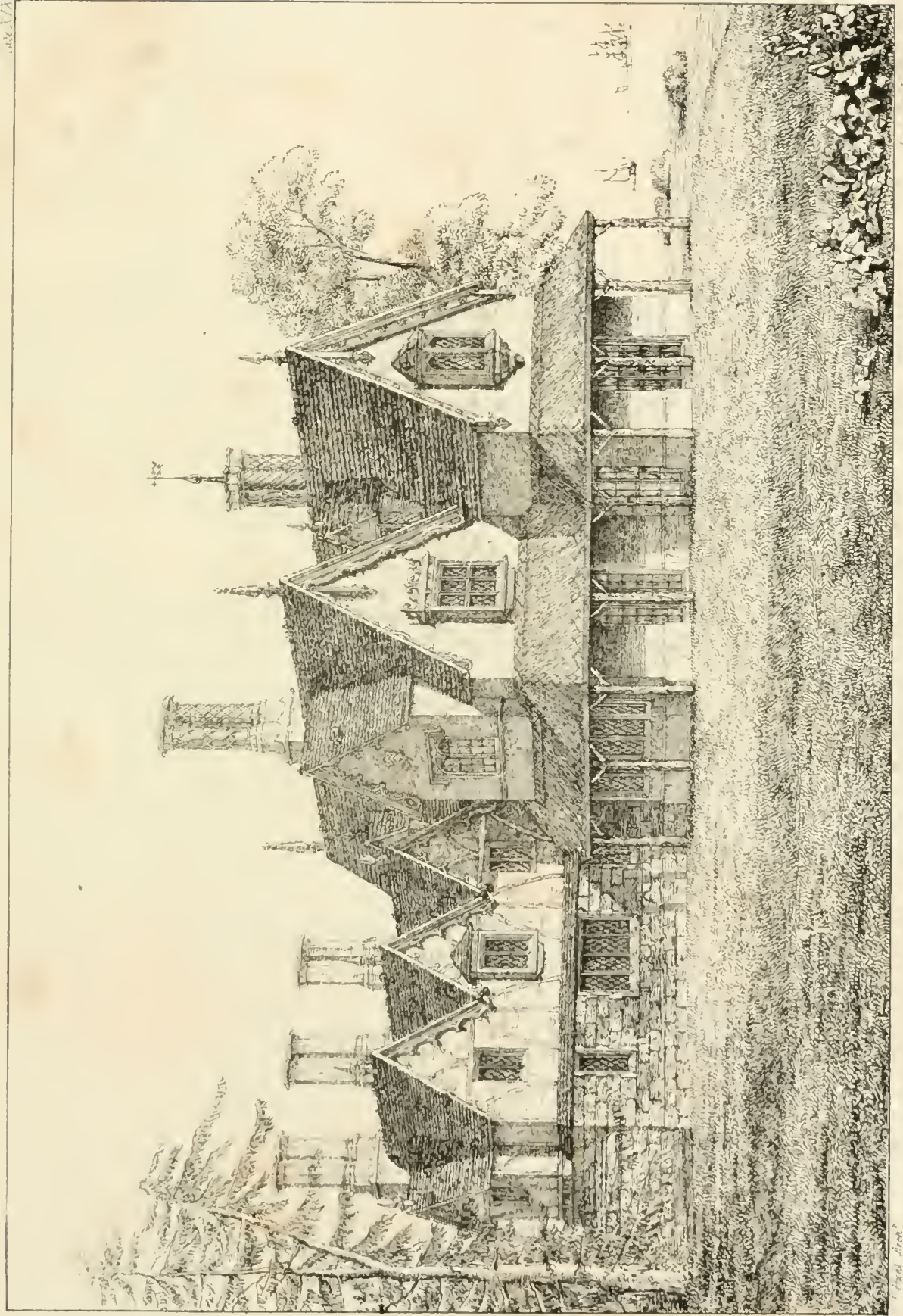
and one or two chambers above : \* on the opposite side a kitchen, buttery, and other offices.

“ The wals of our houses on the inner sides be either hanged with tapesterie, arras worke, or painted cloths, wherein either diverse histories, or hearbes, beastes, knots, and such like, are stained, or els they are seeled with oke of our owne, or wainscot brought hither out of the East countries, whereby the roomes are not a little commended, made warme, and much more close than otherwise they would be. As for stooves, we have not hitherto used them greatlie, yet doo they now begin to be made in diverse houses of the gentrie.”—HARRISON.

“ The great hall was commonly strewed with *marrow-bones*, and full of *hawk-perches*, *hounds*, *spaniels*, and *terriers*. The upper end was hung with *fox-skins* of this and the last year's killing. Here and there a *pole-cat* was intermixed, and hunters' poles in great abundance. The parlour was a large room, completely furnished in the same style. On a broad hearth, paved with brick, lay some of the choicest *terriers*, *hounds*, and *spaniels*. One or two of the great chairs had litters of *cats* in them, which were not to be disturbed. Of these three or four always attended him at dinner, and a little white wand lay by his trencher to defend it, if they were too troublesome. In the windows, which were very large, lay his *arrows*, *cross-bows*, and other accoutrements. His oyster-table stood at the lower end of the room. At the upper end stood a small table, with a double desk, one side of which held a church Bible, the other the Book of Martyrs. On different tables in the room lay *hawk-hoods*, *bells*, *old hats*, with their *crowns thrust in*, full of *pheasants' eggs*, *tables*, *dice*, *cards*, &c. At one end of this room was a door, which opened into a closet, where stood bottles of strong beer and wine. Answering to this closet was a door into a chapel, which had been long disused for devotion ; but in the *pulpit*, as the *safest place*, was always to be found a cold chine of beef, a venison pasty, a gammon of bacon, or a cold apple-pie. He drank a glass or two of wine at his meals, put syrup of gillyflowers into his sack, and had always a tun glass of small beer standing by him, which he often stirred about with rosemary.”—LORD SHAFTESBURY.

\* Few gentlemen's houses had more than two beds,—a house with three was thought to be very well provided. By an inventory published in Strutt, we learn that in the house of Mr. Fermor, the ancestor of the Earls of Pomfret, the parlour, which was wainscoted, had a table and a few chairs : the chambers above had two best beds ; and there was one servant's bed. The best chambers had window-shutters and curtains. Mr. Fermor, being a merchant, was probably better supplied than the neighbouring gentry.





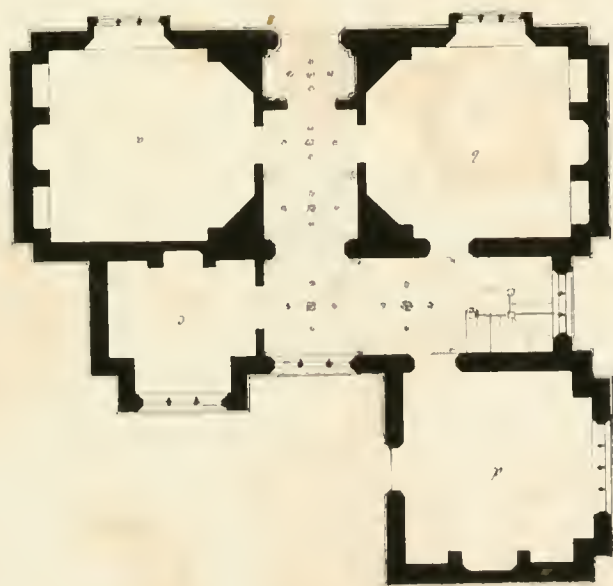
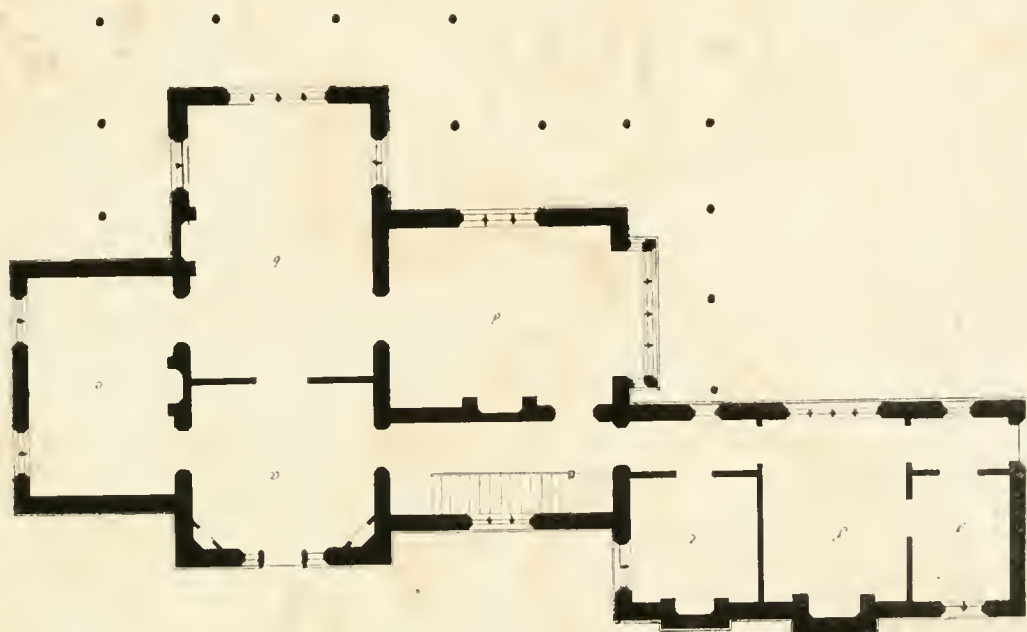
Engraved by J. H. Johnson

DESIGN NO. XIV.

Designed by Longman, Brown & Green 1887.



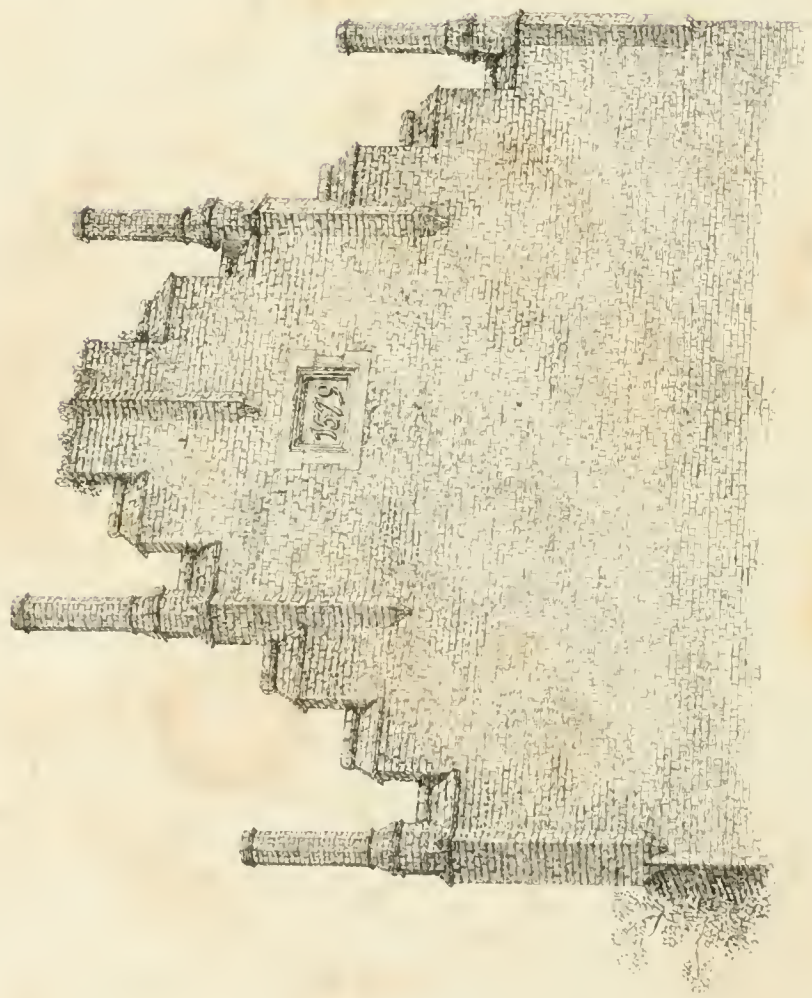












C. H. R. C. J. S. Q. L. L. A. B. L. E. S. K. A. M. P. L. A. B. I. O. I. I. I.

*Architectural drawing from the year 1879.*

## PLATE XXI.

EXAMPLE, No. III. *Curious Old Gable.*

A VERY interesting and beautiful specimen of the Tudor style, executed wholly of brick. It is now almost the only remain of an ancient mansion at Boughton Malherbe, near Lenham in Kent, the seat of the family of Wotton, whose members were prominent characters in the church and state, from the reign of Edward IV. to that of Charles I.

This portion of the edifice formed the end of the great hall,—a principal feature in the mansions of the English gentry of the Tudor period,—erected, as appears by the tablet in 1579, the twenty-second year of the reign of Queen Elizabeth. Bocton Hall, as it was called, had been visited by her Majesty in 1573, during a progress through Kent to Canterbury, Sandwich, &c. In expectation, probably, of a repetition of the queen's condescension, this building was erected.

Much has been said about the want of dignity in brick buildings; but in this instance the beauty of form amply compensates for the deficiency complained of in the material. The slender octagon pinnacles which towered above the roof were undoubtedly surmounted by vanes, blazoned with the armorial distinctions of the founder. Such, at least, are known to have been the usual appendages.

The mansion fronted the south, and commanded an extensive view: there is but little now to be seen of its internal magnificence. In the par-

four are badges of roses and suns in alternate panels of the ceiling; and in the dining-room, the arms of the family carved in oak. The ball-room is curiously decorated: the spandrils of the chimney-pieces bear the engrailed saltier of the Wottons, and the date 1553, the oldest observed upon the structure.

Sir Edward Wotton, who built this house, was Treasurer of Calais, and a Privy Counsellor to Henry VIII.; his younger brother, Doctor Nicholas Wotton, was Dean of Canterbury.\* They were both executors to the will of King Henry VIII. Sir Edward was father of Thomas Wotton, Esq., whose eldest son was created Lord Wotton, by King James I., whilst his fourth and youngest son, Sir Henry Wotton, became distinguished as a statesman and a writer.

\* During the reign of Edward VI. Dean Wotton held for a short time the office of Secretary of State, to which he was appointed in 1549. At the death of Edward, the dean was ambassador in France, and is said to have written to Queen Mary, requesting that his nephew might be sent for out of Kent, and interrogated by the Lords of the Council, in some such feigned speeches as would give a colour to his committal to a *favoured* prison. This was merely a device to prevent him from being involved in Sir Thomas Wyatt's rebellion, which broke out soon after, and which he apprehended might be the case, from the ancient friendship subsisting between the families of Wotton and Wyatt.

THE END.

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